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by Jo Swirling and Abe Burrows. (1974)
Directed by Dr. Andreas Nomikos. Pp. 111

The musical comedy Guys and Dolls by Jo Swirling and Abe Burrows was chosen for this MFA Thesis Production because it offered the design challenge of a multi-set play with period costumes.

Chapter One of this thesis is the pre-production analysis and is divided into five sections. The first topic discusses the historical and stylistic background of the production. The second topic is an analysis of the function and mood of the setting. The costumes and how each character relates to his costume is discussed in the third section. The lighting concept is analyzed in the fourth section which is followed by a summary which includes a justification for the form of scenery and the style of setting.

Chapter Two is the illustrated production record of all technical elements of the play. The scenery records include the set ground plans, set renderings, photographs of the sets, rear elevations, front elevations, scene shift plot, and properties plot. Costume notation includes photographs of the costume renderings and the costume plot. Included for lighting analysis is the light plan, instrument schedule, switchboard set-up chart, and lighting plot.

8

Chapter Three is the designer's post-production analysis. A critical evaluation is made of the scenery, costumes, and lighting in regard to their design quality, functionalism and to the total visual impact of the production.

THE VISUAL DESIGN OF GUYS AND DOLLS

BY DA SWIRLING AND ABE BURROWS

by

Lynn Gaskerly Rogers

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1974

Approved by

Andrew Hamilton
Thesis Advisor

THE VISUAL DESIGN OF GUYS AND DOLLS

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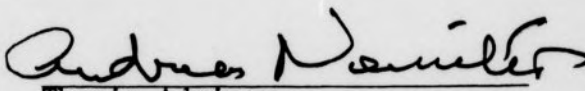
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Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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November 15, 1974

Date of Acceptance by Committee

ACKNOWLEDGMENTS

Grateful acknowledgment is made to the faculty of the Theatre Division of the Department of Drama and Speech, especially to Dr. David Batcheller for his technical guidance in the absence of a technical director; to Miss Kathryn England and Dr. Herman Middleton for their cooperation and assistance as thesis committee members; to Dr. Andreas Nomikos for his encouragement during the design period; to Anna Dennis, Bonnie Becker, Steve Sox, and Liz Martin for their long hours and total cooperation; and to the director, cast, and crew for their parts in this production.

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CHAPTER 1
THE DESIGN APPROACH

CHAPTER I

THE DESIGN APPROACH

The purpose of this chapter is to research the Damon Runyon influence on Guy and Doll and to develop a character and setting analysis. The design of costumes, settings, and lights for this musical. This chapter will be divided into four main parts: the historical and stylistic considerations, the setting as concerned with function and mood, a costume analysis in relation to each character, and lastly, a justification of the form and style of scenery.

Guy and Doll is a musical comedy, the book by Jo Swirling and Abe Burrows is based on the stories of and many characters created by Damon Runyon. As described by David Zeman, Guy and Doll is a "vibrant pulsating and human portrait of the world of Broadway--of big and small slot gamblers and Salvation Army proselytizers, of nightclub entertainers and a variety of jerks and eccentrics." It was first performed on November 24, 1950, and had 1,200 performances.

¹David Zeman, American Musical Theatre (New York: Holt, Rinehart, and Winston, 1970), p. 199.

CHAPTER I

THE DESIGN APPROACH

The purpose of this chapter is to research the Damon Runyon influence on Guys and Dolls and to develop a character and setting analysis to be used in the design of costumes, settings, and lights for this musical. This chapter will be divided into four main parts: the historical and stylistic considerations, the setting as concerned with function and mood, a costume analysis in relation to each character, and lastly, a justification of the form and style of scenery.

Guys and Dolls is a musical comedy; the book by Jo Swirling and Abe Burrows is based on two stories of and many characters created by Damon Runyon. As described by David Ewen, Guys and Dolls is a "vibrant pulsating and human portrait of the world of Broadway--of big and small shot gamblers and Salvation Army proselytizers, of nightclub entertainers and a variety of jerks and eccentrics."¹ It was first performed on November 24, 1950, and ran 1,200 performances.

¹David Ewen, American Musical Theatre (New York: Holt, Rinehart, and Winston, 1970), p. 199.

Guys and Dolls is based on two Damon Runyon short stories entitled The Idyll of Miss Sarah Brown and Pick the Winner. The first is a chronicle of a sky-high betting gambler who falls in love with a mission worker and much to the disbelief of his gambling friends, gives up his gambling and turns missionary. This is the foundation of the Sky Masterson--Sarah Brown love story of Guys and Dolls.

The second, and lesser known story, is Pick the Winner which tells of Hot Horse Herbie, a gambler who continually promises his doll, Miss Cutie Singleton, that they will be married but is too busy with his gambling to ever be married. Miss Adelaide, in the musical version, faces the same problem with Nathan Detroit.

The characters of Runyon's stories and of Guys and Dolls particularly live in:

A realm where men are guys, women are dolls, and gambling--big time or small scale--is a profession taken for granted as medicine or the law. Its people are the brassiest of city slickers. Inasmuch as they are as loudmouthed as they are loudly dressed, they seem tough. Doubtless they would be as tough as they seem, were it not for the curious innocence they retain. Questionable as their employment and their morals may be from a Sunday school point of view their basic goodness is beyond question. They are the most naive of under-worldings. In fact, they are tarts and tin horns who, however appalling, are so appealing that it seems safe to say even Mayor La Guardia would have smiled upon them. Their heart of gold goodness may subtract from the reality but it adds to the amusements they provide because it makes acceptance of them effortless.²

²John Mason Brown, "Nicely-Nicely," Saturday Review (23 December 1950): 27.

Their fantasy world is located in New York, on Broadway between Forty-second Street and Columbus Circle and their lives are centered on the street. They speak a language of their own which has no formal grammar but a courtliness of its own. "In Runyonese, there was only one tense, the universal present, for the characters who used it were usually too engrossed in the immediate moment to look either backward or forward."³

This faintly fairytale quality of Guys and Dolls is captured in its subtitle, "A Musical Fable of Broadway," and though, in the fable, the characters are romanticized, they are real people. Brooks Atkinson described their real counterparts as:

Horseplayers, gamblers, showgirls and petty gamblers who lived from hand to mouth in a closed community of simpleminded fantasy--a little below the borderline that divides lawlessness from civic virtue, but not far below. Although they looked worldly, they were basically naive. Although they looked comic to Runyon--and Burrows and Swirling, who wrote the libretto--they had no sense of humor. They thought they were smarter than people who worked for a living, but they were not.⁴

Guys and Dolls belongs at the theatricalistic end of the realistic continuum. Gassner believes that like opera and musical drama, musical comedy is so intrinsically

³"The Hired Rebel, " Time (1 August 1949): 68.

⁴Brooks Atkinson, Broadway (New York: The Macmillan Co., 1970), p. 348.

theatricalistic in character that there is little need to discuss it.⁵

Theatricalism is the freedom from any pretense of reproducing reality. It advocates that theatre is the medium of dramatic art and that effectiveness in art consists of using its medium rather than concealing it.⁶ There is, therefore, no pretense that what is happening on stage is real. Therefore, in designing Guys and Dolls, this designer is more interested in capturing the lyrical and light-hearted quality of the play than in creating a realistic setting. The characters and their world is exaggerated and romanticized and therefore the setting, costumes, and lights must heighten this romanticism. There is a vivacious theatricalism in Guys and Dolls which lends itself to bright colors, bold lines, striking color combinations and exaggerated objects.

Beneath this theatricalism, though, there is a realism which this designer will not overlook. These are real people, serious in the way they live, though comical to those outside the world they know. The play must, therefore, be designed to allow them to function within their realistic world while imparting their humor to the audience. From this theatrical realism, the designer begins.

⁵John Gassner, Directions in Modern Theatre and Drama (New York: Holt, Rinehart and Winston, Inc., 1967), p. 164.

⁶Ibid., p. 142.

The Set Designs

The location of Guys and Dolls is a segment of Broadway which stretches from Forty-second Street to Columbus Circle. The actual scenes are as follows: Broadway, a street off Broadway, the interior of the Save-A-Soul Mission, a phone booth, the Hot Box nightclub, the exterior of the mission, El Cafe Cubano in Havana, the outside of the Cafe, Forty-eighth Street, the sewer, and near Times Square. In all, there are seventeen scenes requiring eleven different sets.

Because of the time and budgetary restrictions, this designer will have to decrease the number of different sets required. Therefore, all street scenes will be played in front of a general street drop representing the streets of New York, not a specific location. Because of their intimate and romantic nature, two street scenes, Act II, ii and II, vi, will be played in front of a black scrim, the stage being made to appear smaller by lighting only the area used. The other settings required by the script will be used.

In an effort to present theatrical realism, the designer will attempt to create the atmosphere of a busy New York street with the color and confusion found in the city. The street drop will represent one street running parallel to the front of the stage with six-inch-high by three-foot-wide sidewalks placed at the base of the painted

buildings to create a level for the actors to work on. The sidewalks will be painted onto the drop for the painted street which angles off the main street just right of center. The buildings will be a mottled yellow brown to give the warmth needed yet showing the dirt of the city. The main color of the drop will come from the signs and door trims of the various business establishments and not from the buildings themselves.

The interior and exterior of the Save-A-Soul Mission will be a set of double covered flats surrounding a sixteen by four-foot wagon. The interior will use the six-inch platform in order to create a level and to provide a means of transporting the necessary furniture. Four-foot-wide returns will be added on either side to create the effect of a larger room. During a blackout the furniture will be lifted off the platform onto the stage, incorporating the stage as a part of the room. Above the chair-rail, the walls will be painted to represent faded gold-brown wallpaper which has turned brown and dirty with age. This will be done by stenciling the pattern on to the gold and then spattering all the flats. To further the theatrical effect, and to break up the walls, there will be painted across the top of the flats a mauve banner with the words "Repent Ye Your Sins." Furniture pieces used will include a desk, two chairs, a Bible stand, and a hat rack.

The back of the double covered flats will be the exterior of the mission, a very plain and dirty brick building. The mission is old and off on a side street, away from the bustle of the big city. There will be painted stone trim around the door and window and in order to be consistent with the painted theatricalism of the show, there will be a yellow banner painted at the top of the building, bearing the words "Save-A-Soul Mission." On the screened window will be the words "Sinners Welcome," added to help break the monotony of the brick wall. The brick effect will be created by a gray base coat with red brick painted on, followed by dark gray shadows and then totally spattered in black and brown to create the dirt and age effect.

The nightclub where Adelaide works is a cheap, rather pretentious establishment called The Hot Box. A very simple set will be used, just enough to give the effect of being in a nightclub. White table cloth covered tables will be arranged around the "stage" area where Miss Adelaide and her dancers perform. Two ground rows and an archway bearing the words "The Hot Box" will be the only scenery pieces and will be placed well downstage of the cyclorama colored by a projection. This framework will serve as a proscenium for the stage area of the nightclub. The hot pink and purple arch frame will be complemented by a bright pink and purple projection.

The sewer scene will consist of a drop with a hole cut for an entrance. Huge bright colored tanks and plumbing fixtures will be painted on against a dark background graded from dark magenta at the bottom to dark purple at the top. In order to give the effect of a circular room and to cut down the huge size of the drop the painted area will fade off to black at the sides in a semi-circular line. Sky Masterson makes his entrance through a scrim covered hole in the drop, representing one of the pipes which comes down from the street above.

In addition to the five full stage settings, there are more locations which require partial sets. These are the interior and exterior of El Cafe Cubano in Havana, where Sky takes Sarah in fulfillment of his bet. The sets for these two scenes will be minimal in order to facilitate scene changes and to minimize costs. The scrim will be used in both scenes not only to decrease the size of the stage in front of it, but also to allow scene changes to take place behind it, as well as lending atmosphere.

The interior of El Cafe Cubano will be represented by a table and two chairs located in the down right corner of the stage. A large potted palm will be nearby to give a tropical impression and also to be used during the dancing. The area behind the scrim will be lit in such a manner that cast members dancing behind the scrim can be seen but not recognized. The designer hopes that using dancers behind

the scrim will provide a cafe atmosphere and the impression of a big room, yet will keep the focus on Sky and Sarah in the down right corner.

The scene immediately following takes place outside the cafe which will consist of a doorway and cutaway portion of wall. The name "El Cafe Cubano" will be painted above the door frame and the wall will be painted to look like thatch or cane. A bench placed near the door will be the only other set piece.

All the settings will attempt to reflect the light, somewhat whimsical nature of the play. All sets will be painted in bright colors and in a stylized manner and will not try to create a realistic scene. The use of colored light will be used to increase the theatricality of the setting.

The Costume Designs

The costumes for Guys and Dolls will reflect the essence of 1948-50 fashion though they will not be exact reproductions. The men's suits will have wide lapels, padded shoulders and straight legged pants but will be slightly exaggerated and theatrical through choice of color and design in fabric. The pin striped, checked, and plaid suits of the late 40s will be exaggerated in order to be read from the audience. Bright colored shirts and ties will be used in order to add color and life to the stage picture.

The women's costumes will also reflect the wide lapels and high shoulders of 1948-50. Soft fabrics will be used to create the shoulder and bust fullness and also the draped skirts prevalent at that time. The length of the women's costumes will be below the knee although not quite as long as true period reproductions. Small hats, fabric flowers, beaded necklaces and open-toed high heeled shoes will also be used to reflect the period. Theatricality will come from the fabric selection both through the shiny qualities of the fabric and through the intensity and combinations of color.

The Characters

Nathan Detroit is the man in charge of the Oldest Established Permanent Floating Crap Game in New York. He finds the place for the game and takes his cut off the top. Nathan is too interested in living by the rules of his friends who consider dolls no more than window dressing, to ever marry his fiance of fourteen years. Nathan will wear a maroon and white pin striped suit designed to make the actor appear taller. Nathan will wear a dark navy blue shirt and light blue tie in addition to a solid maroon vest. He will be the only gambler with a vest, befitting his position as proprietor of the crap game.

Nicely Nicely Johnson is Nathan's energetic and constantly eating friend. At the mission meeting, he tells of his dream and mentions, "the sharp lapel of his checkered coat" and "the fancy tie 'round his wicked throat." His

suit will be of a bold brown and white windowpane check and he will also wear a yellow and gray patterned shirt and a fancy brown and orange tie.

Nathan's other sidekick, Benny Southstreet, sings with Nicely Nicely of how guys all around are falling under the spells of a doll. Benny is interested in women as an accessory only--not a permanent fixture. Throughout the play he tries to attract one street walker after another. His suit will be a busy bright blue and white double windowpane check worn with a white shirt, blue and red tie, and black and white shoes.

Big Jule from Chicago is very aware of his position and will therefore be immaculately dressed. The huge black and white plaid will be used to emphasize his roundness and his bright pink shirt and tie will further distinguish him from the lesser characters. Big Jule will also wear a black hat and black and white spectator shoes. Two other gamblers, Rusty Charlie and Harry the Horse will also wear suits with wide lapels and padded shoulders. Their suits will be of solid color fabric accented by patterned or striped shirts and bold ties.

The remaining gamblers will not wear suits but just bright colored shirts, dark pants, suspenders, and arm garters.

Sky Masterson is slightly removed from the others. The sky-high betting man from Nevada is a very well known, flashy gambler whose reputation precedes his entrance. Sky will be costumed as the traditional gambler with black shirt and the white tie. His suit will be of cream linen with a small black tattersall check and will greatly contrast with the dark suits of Brannigan and Big Jule. Furthering the idea of a romantic hero will be Sky's white hat.

Lieutenant Brannigan, the plain clothes cop, is a hardnosed Irish policeman determined to break up Nathan Detroit's crap game. He will be dressed in a plain dark suit with a white shirt and conservative tie, showing his opposition to the free-living flashily dressed crap players. His hat will be black in contrast with Sky's white hat.

Miss Adelaide and the Hot Box girls will have a basic costume of a satin corset and black fish net hose. The corsets will be pink to coordinate with the hot pink of the set. For the "Farmerette" number, bright pink and yellow ruffles will be velcroed onto the corsets along with a big bow on the back. When the bow is removed, a pair of rhinestoned lips will be evident.

For the other nightclub number, "Take Back Your Mink," shiny polka dot fabric will be used to make softly draped wrapped blouses and draped skirts cut with a front wrap. The dance number is a strip tease act and the costumes will be velcroed closed to make removal easy. Adelaide will

have the same costume as the girls but in reverse colors to help keep the star separate from the chorus. Her black dress will be trimmed in white and she will wear a white mink while the chorus wears black mink. As the dance begins, Adelaide and her girls look like, or try to look like, very sophisticated girls but their lack of class is very evident. As the number progresses, they throw back their mink, pearls, hat, shoes, blouse, and skirt to be left dressed in the hot pink satin corsets with black trim on the edges, and black fish net stockings and their elbow length white gloves, for a "lady" never loses her gloves.

Adelaide has a heart as big as Broadway but very little taste. Each of her costumes will have some element which will show that she is not really a "high class broad." She tries hard to be well dressed but her low class taste leads her to gaudy and garish types of clothes. She will wear shiny fabrics as much as possible or some kind of garish flower or jewelry or hat or purse.

Her suit worn in the street scenes will be of yellow and white checked cotton, cut with narrow shoulders, puffed sleeves, and a fitted waist. The lapels and sleeve trim will be of shiny yellow satin and she will have a white hat with a red flower. During some scenes she will wear a white blouse with her yellow checkered skirt to give the effect of more costumes. Because of time and budget

limitations the designer feels that although there are time changes, any more costumes for Adelaide would be impractical and unnecessary.

The Save-A-Soul Mission band will be dressed in somber navy blue suits with red trim. The mission is not doing well and therefore the uniforms of the same color, though not the same cut, will be acceptable. The use of a red stripe down each sleeve helps to give the effect of a uniform. The use of different styles of suits also helps differentiate the characters as General Cartwright's will be severely tailored with high padded shoulders and a straight skirt. Sarah, by contrast, will wear a more feminine and softer cut navy suit with a slightly flared skirt. She will also wear a white blouse so that she can remove her jacket in Havana to show how much she is loosening up with Sky.

Arvide will wear a plain navy suit of the period with red stripes on the sleeve. His shirt will be a light gray, worn with a dark blue tie. In the last scene, Sky will also wear a navy suit to show that he, too, has become a missionary. He will continue to wear his black shirt, white tie, and white hat to show he has not changed character completely.

The Lighting Design

The lighting plot for Guys and Dolls is designed to get maximum use out of the minimum amount of instruments. Because the production is in repertory with another, there is a limited number of both circuits and instruments.

The stage will be divided into four downstage areas and three upstage areas. The general plan will be the McCandless system, with each area having a warm and cool light forming a 90-degree angle. The stage left side will have a light blue gel and the stage right side will be double hung with a flesh pink gel for daytime scenes and a darker blue gel for nighttime scenes.

There will also be two trees of three instruments each on either side of the stage. There will be constant regelling to gain maximum flexibility of color and to try to create different effects with the street drop. The brightest light source will be from the stage right side light, gelled with amber for sunlight, dark blue for moonlight, red for The Hot Box, and peacock blue for the sewer scene. The stage left sidelights will have fewer gel changes: special lavender for day and night, and purple for The Hot Box and the sewer. Back lighting will be used for the sewer and Hot Box scenes in order to create more interesting lighting effects. For these two scenes, the designer plans to use maximum back and side lighting and minimal front lighting for maximum theatricality.

The front light gels will be very pale tints used to create maximum visibility. More intense colors will be used for the side light and back light to carry out the theatrical effect.

A very important function of the lighting for Guys and Dolls will be the creation of emphasis. The proscenium has been decreased to 36 feet but there will be a problem of a large stage and a small cast. Therefore, during the intimate love songs, only one or two areas will be lighted to create the same effect as a follow spot, but without the distraction of the followspot moving around. The designer plans to use the followspot only in the nightclub routines, as if the nightclub projectionist were using it. For the other musical numbers, the areas being used may be increased in intensity but the followspot will not be used.

Projections will be used on the cyclorama in The Hot Box scenes to give the effect of more color, more decoration, and more scenery. Some type of projection may be used to soften the scrim in the Havana fight scene and in the two street scenes played in front of the scrim.

Summary

In summary, this designer will strive for a theatrical realism in the design and execution of the settings, costumes, lights, and props. The production design will be stylized to match the whimsical and light hearted quality of Guys

and Dolls, yet realistic enough to fully accept the characters and their world. The costumes are designed to present a colorful and theatrical essence of the late Forties without reproducing the period faithfully. The sets are designed to give a theatrical painted atmosphere yet at the same time be easy to move on and off stage. The lights will complete the theatricality by having saturated gels in the accent lights and pale tinted gels in the front light to provide visibility.

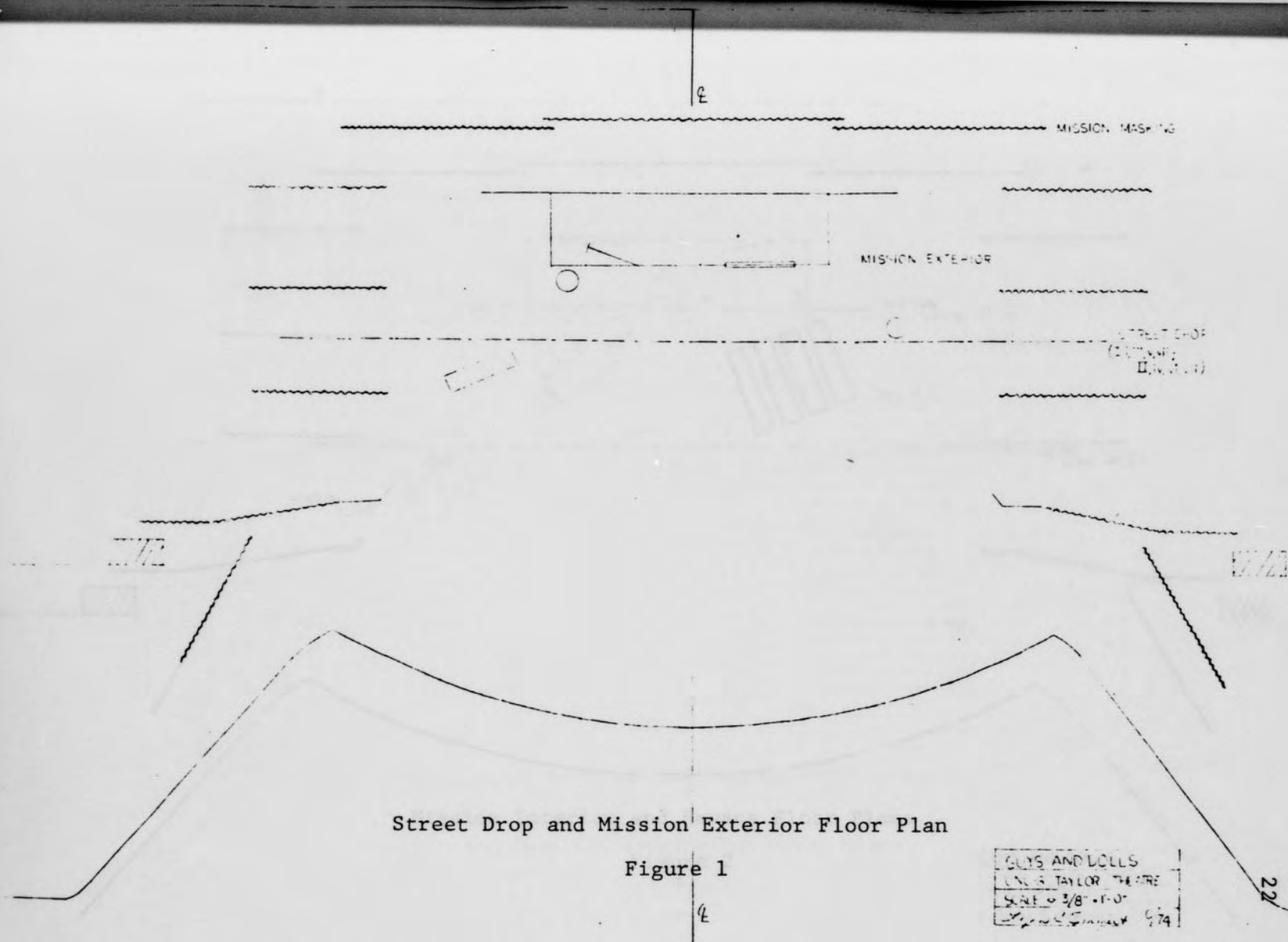
CHAPTER II
THE TECHNICAL PRODUCTION

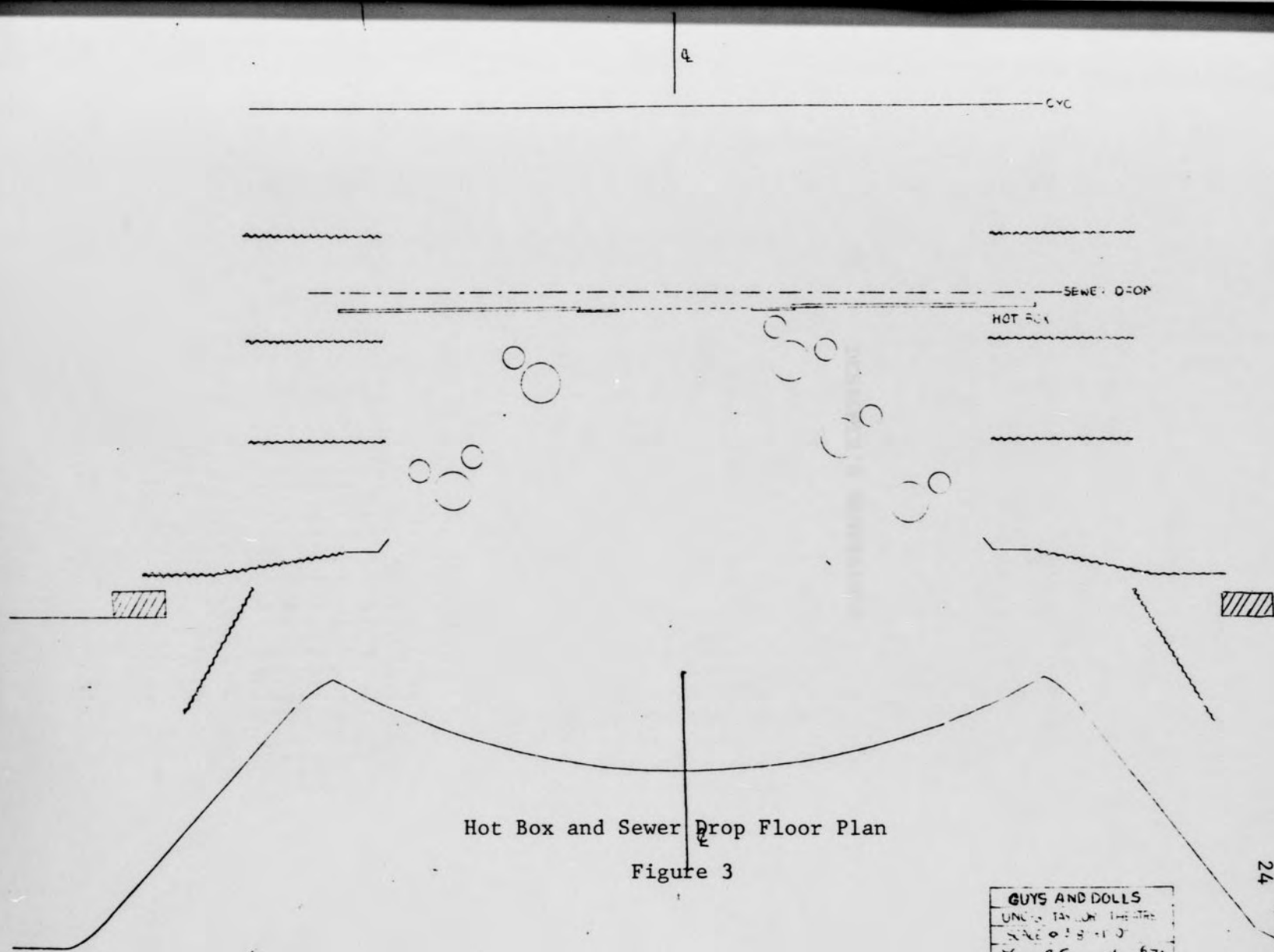
THE SETTING

FLOOR PLANS

Silver Drop and Mission' Barrier Floor Plan

Figure 1



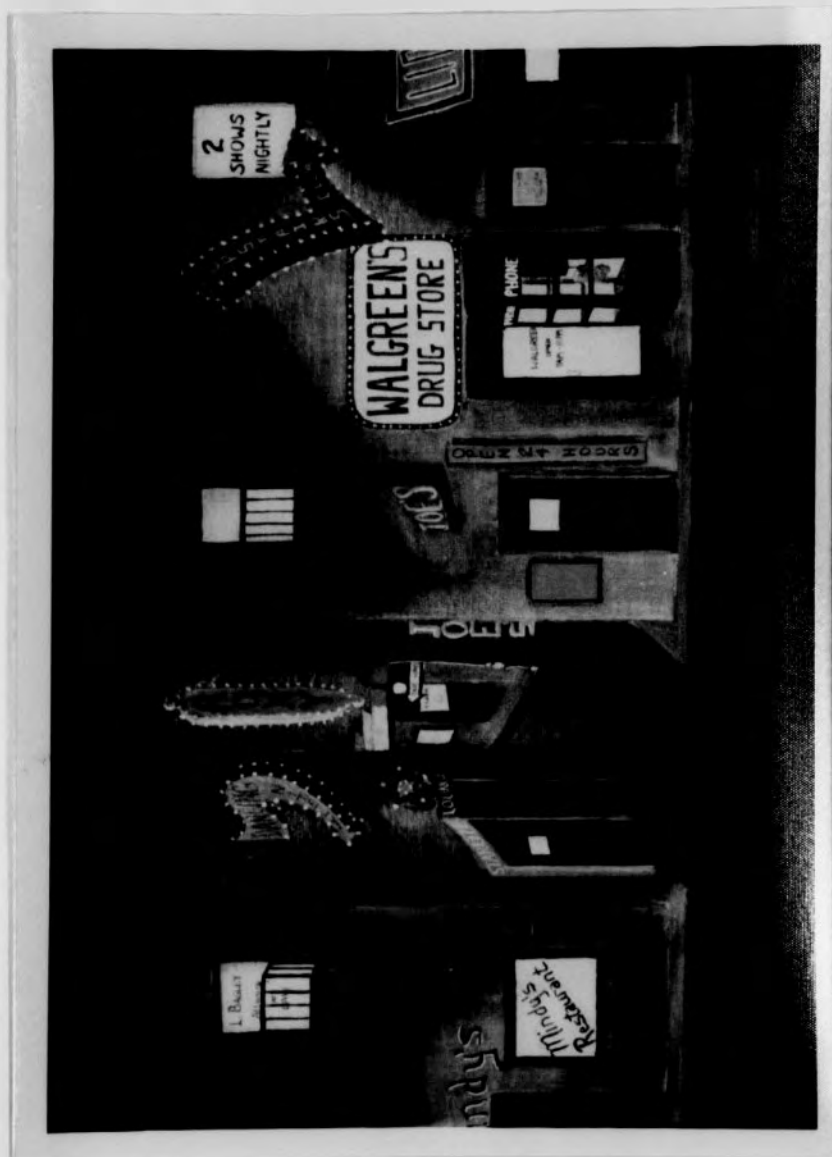


Hot Box and Sewer Drop Floor Plan

Figure 3

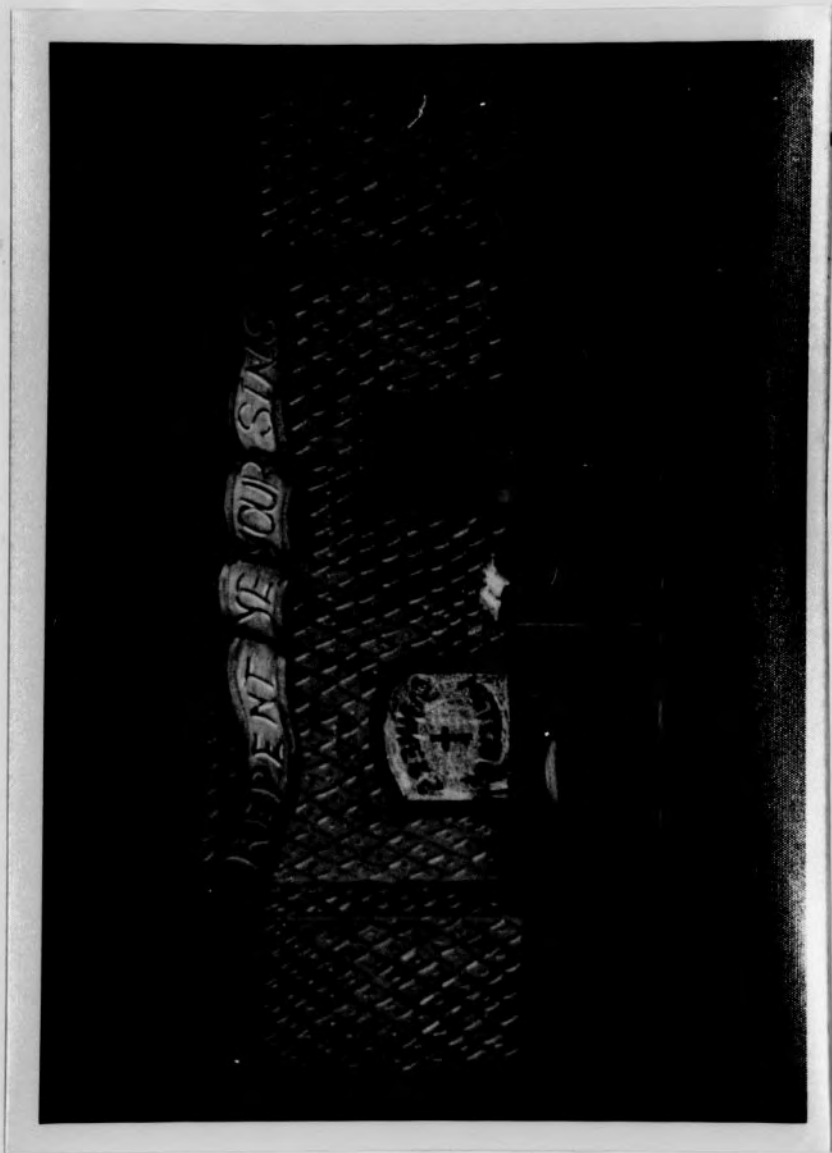
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| GUYS AND DOLLS |
| UNION TAYLOR THEATRE |
| NOV 18 1964 |
| Lynn P. Emmert 674 |

DESIGNER'S RENDERINGS



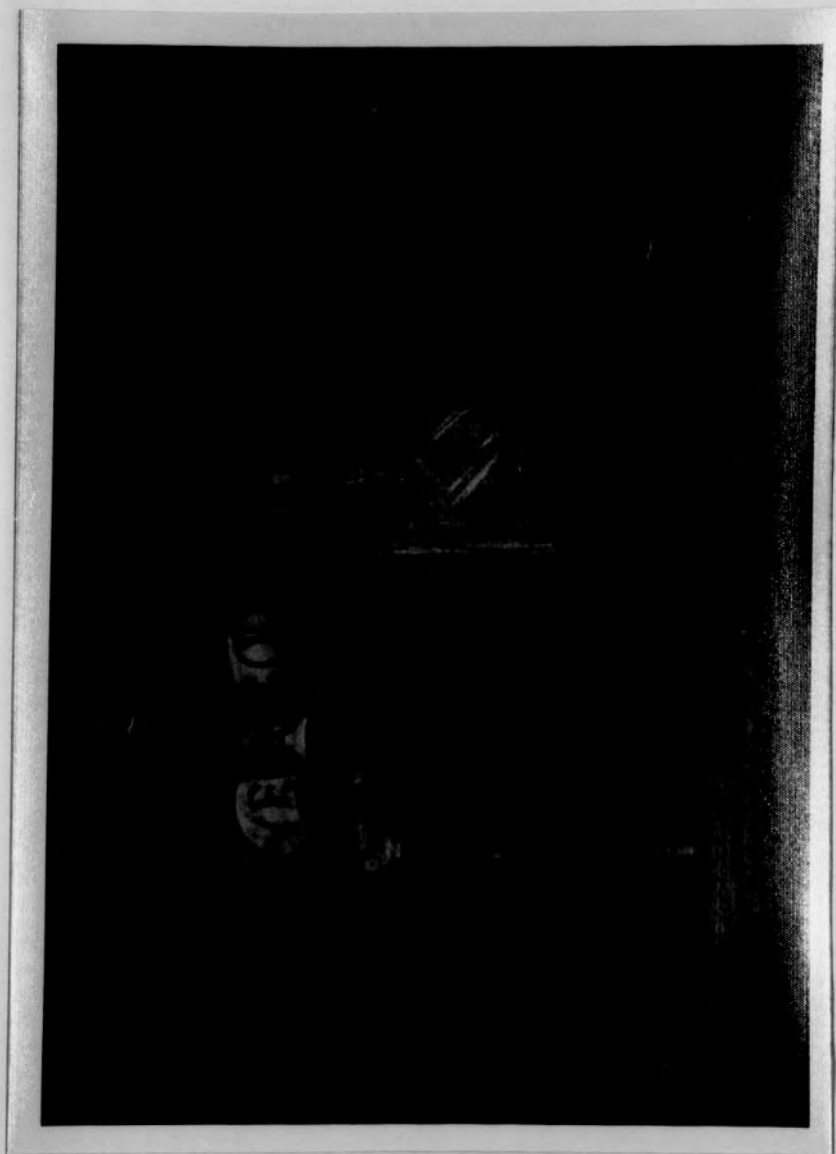
Street Drop Rendering

Figure 4



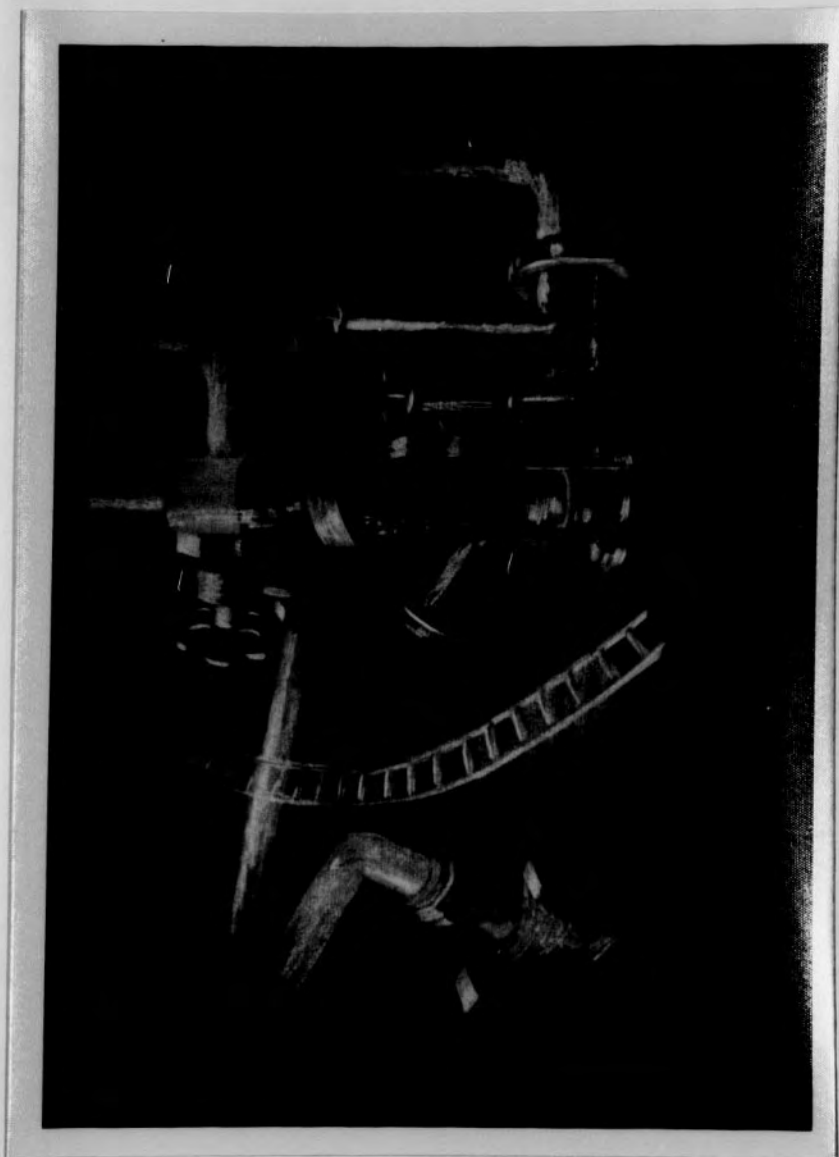
Mission Interior Rendering

Figure 5



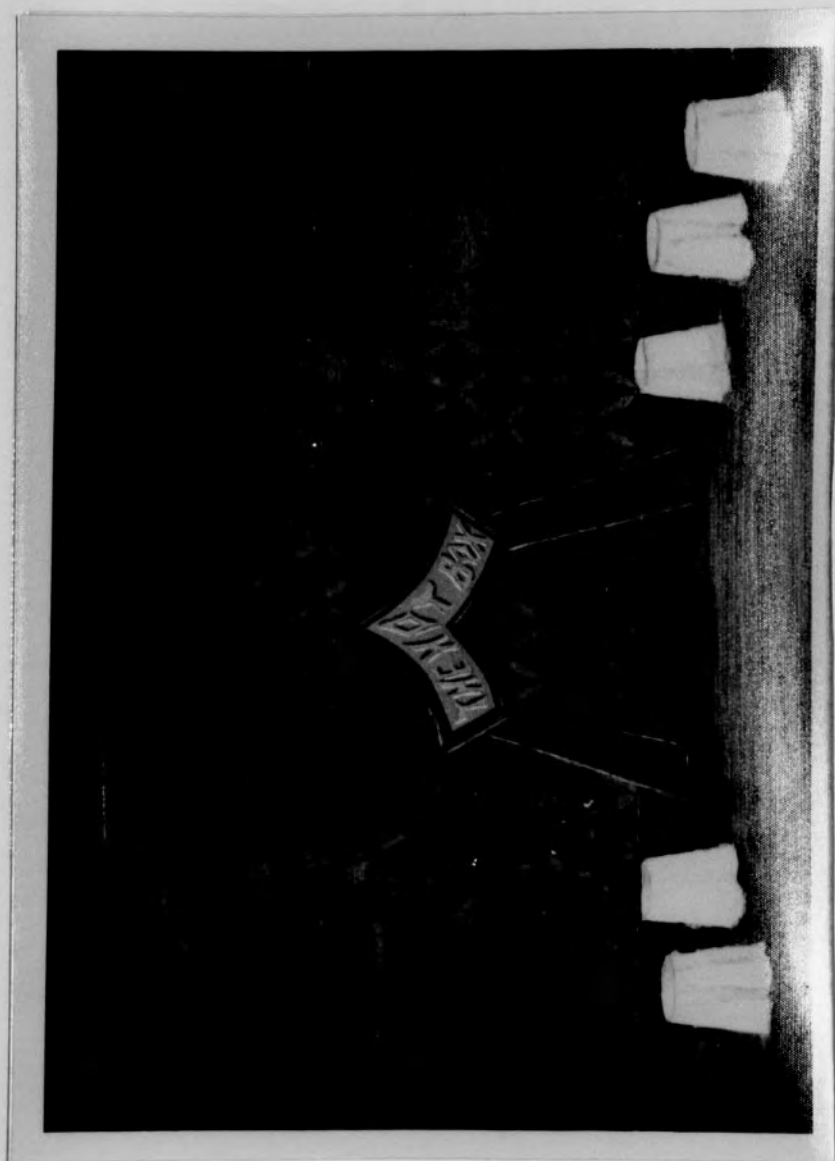
Mission Exterior Rendering

Figure 6



Sewer Drop Rendering

Figure 7



Hot Box Rendering

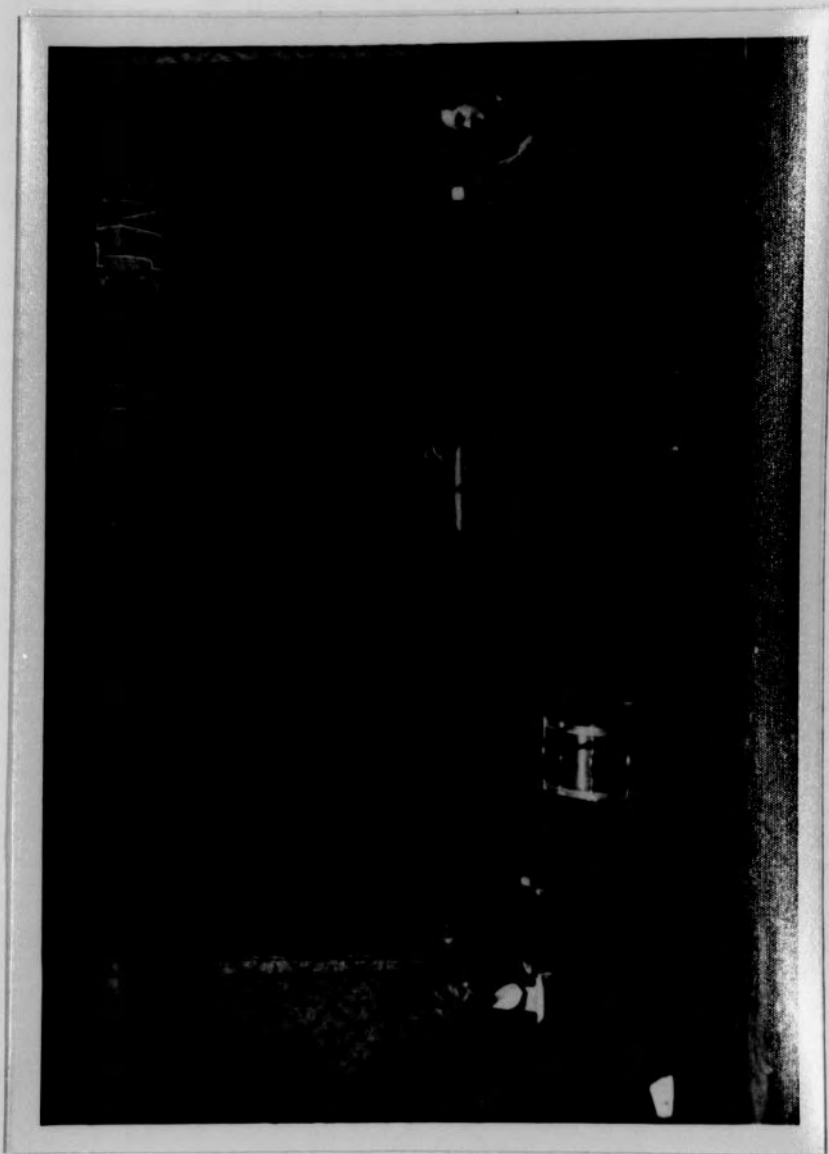
Figure 8

SET PHOTOGRAPHS



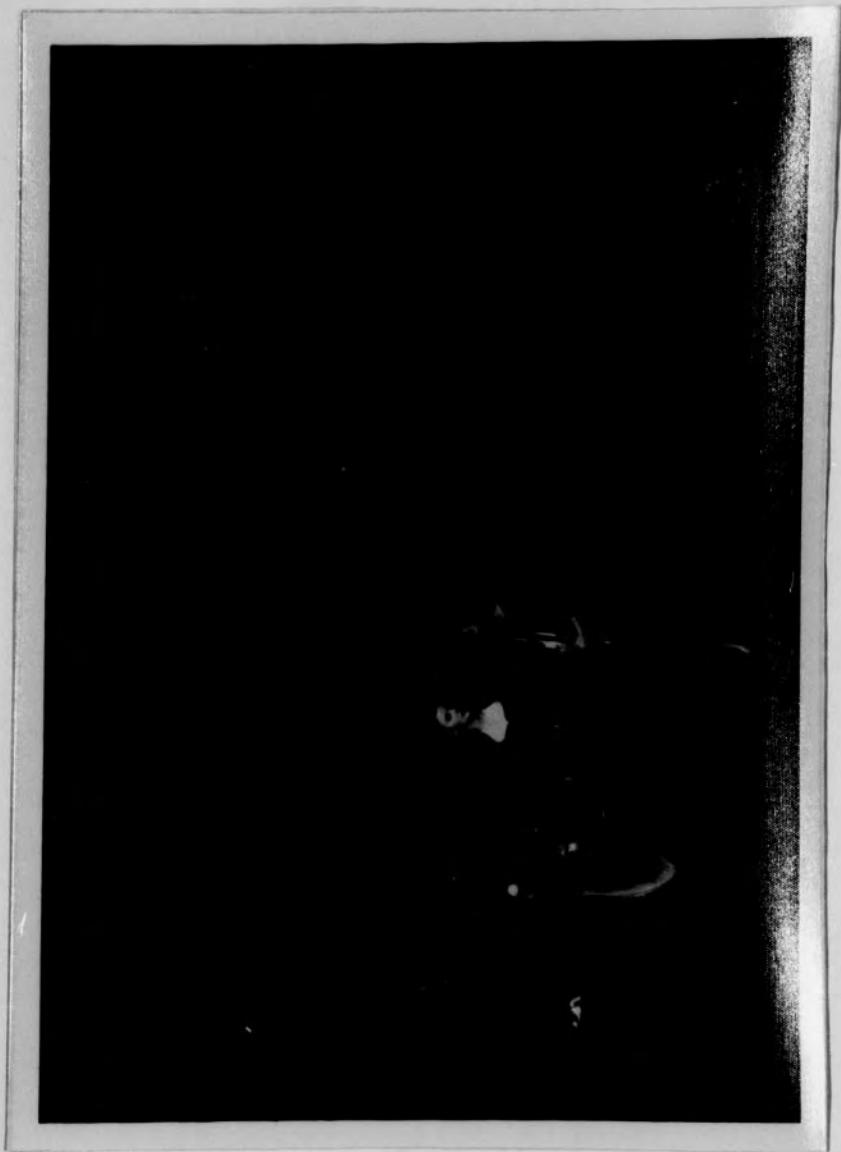
Street Drop Photograph

Figure 9



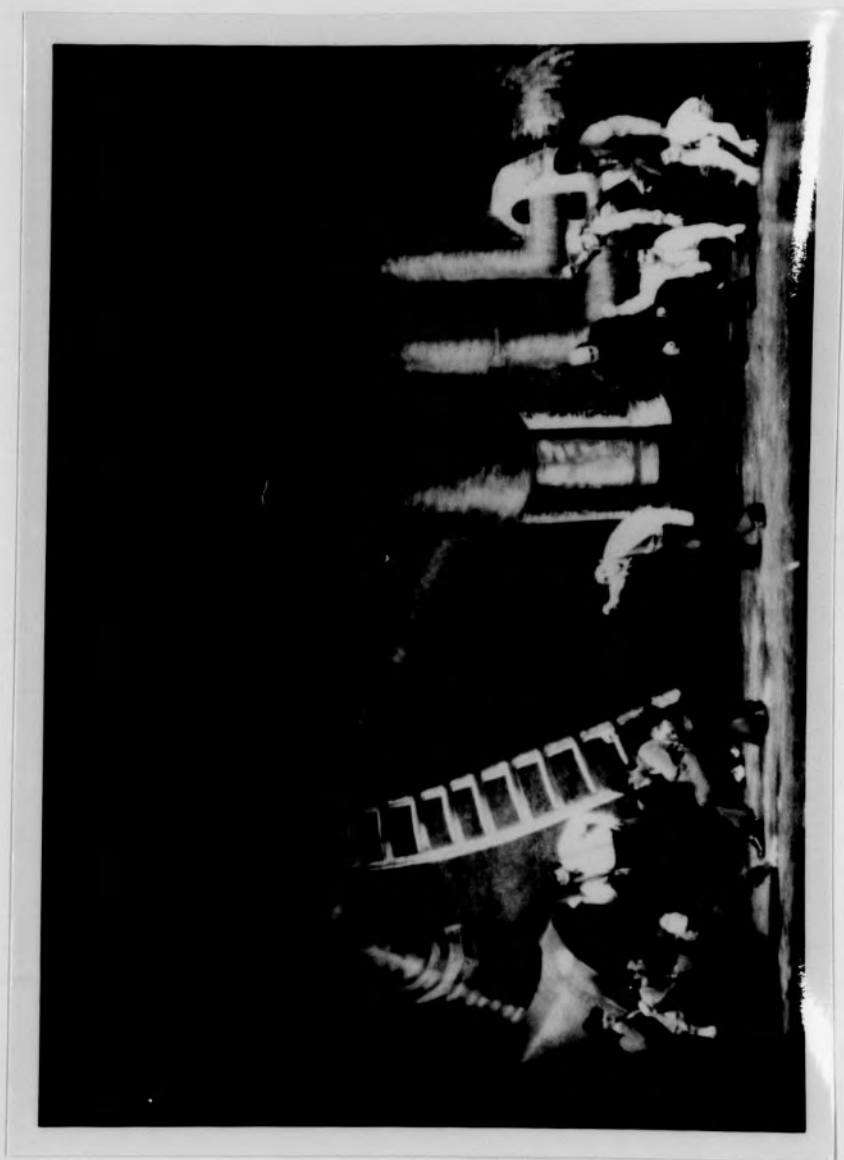
Mission Interior Photograph

Figure 10



Mission Exterior Photograph

Figure 11



Sewer Drop Photograph

Figure 12

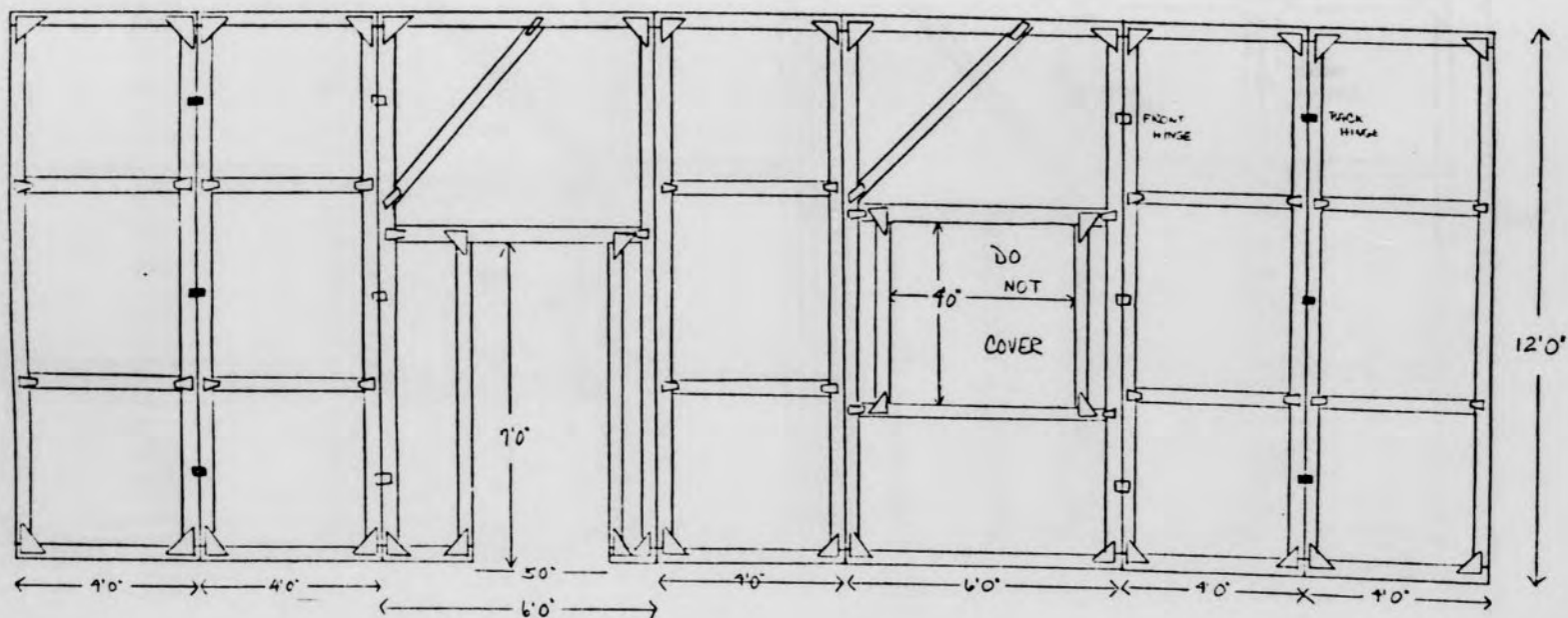


Hot Box Photograph

Figure 13

PAINTER'S ELEVATIONS



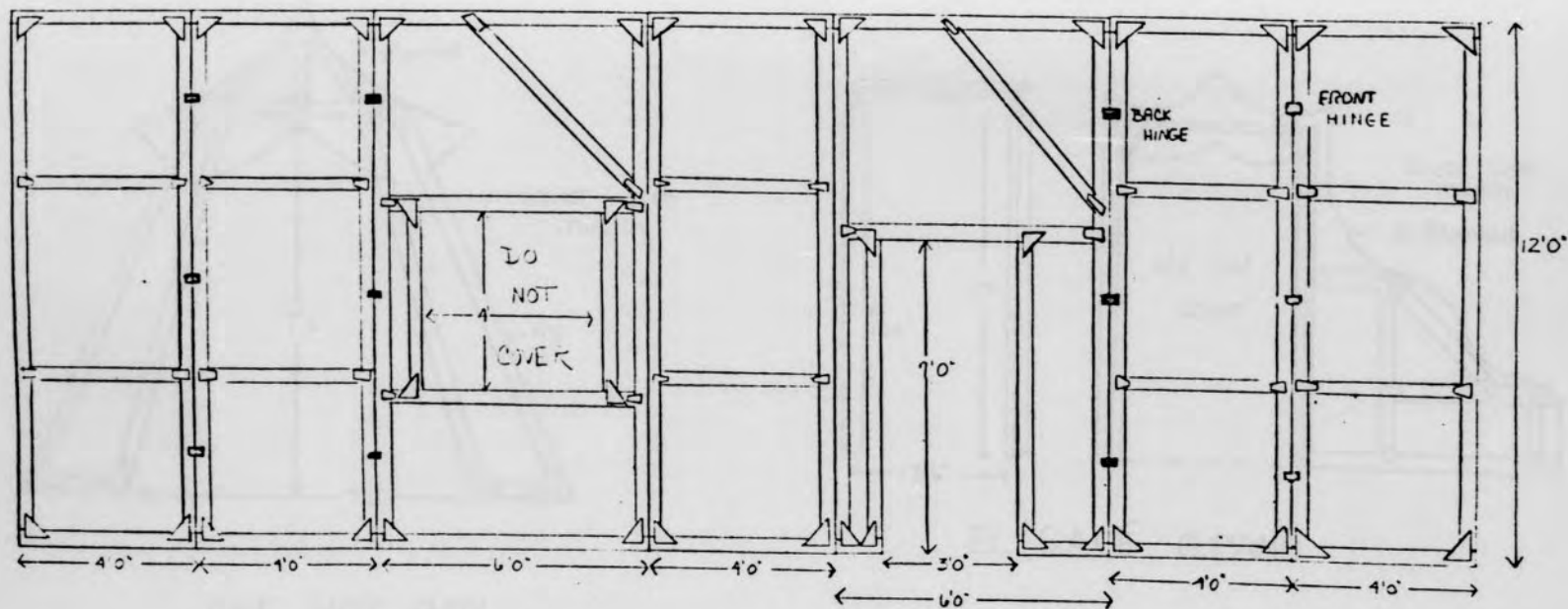


REAR ELEVATION - MISSION INTERIOR



Figure 14

| |
|------------------------------------|
| GUYS AND DOLLS |
| WORKING DRAWINGS - 2 |
| SCALE $\phi \frac{1}{2}'' = 1'0''$ |
| <i>Super C. S. Smith</i> 6/74 |

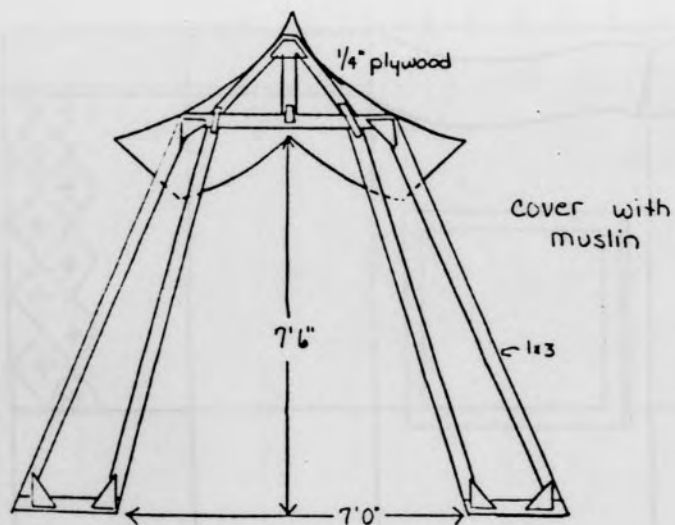


REAR ELEVATION - MISSION EXTERIOR

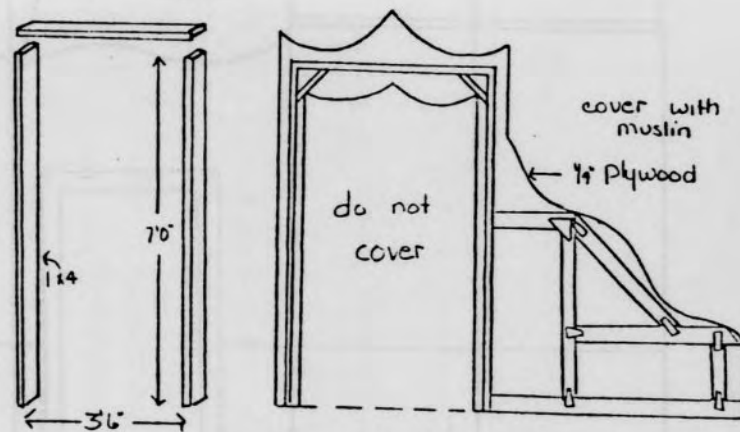


| |
|-----------------------------|
| GUYS AND DOLLS |
| WORKING DRAWINGS - 1 |
| SCALE $\frac{1}{2}" = 1'0"$ |
| <i>Signs C. Ernest 6/74</i> |

Figure 15

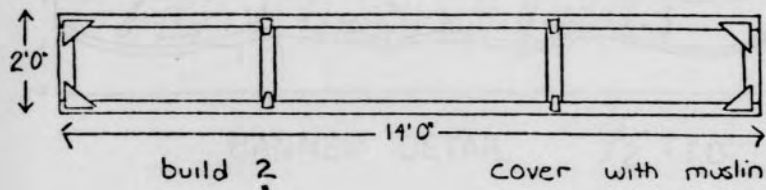


THE HOT BOX



EL CAFÉ CUBANO

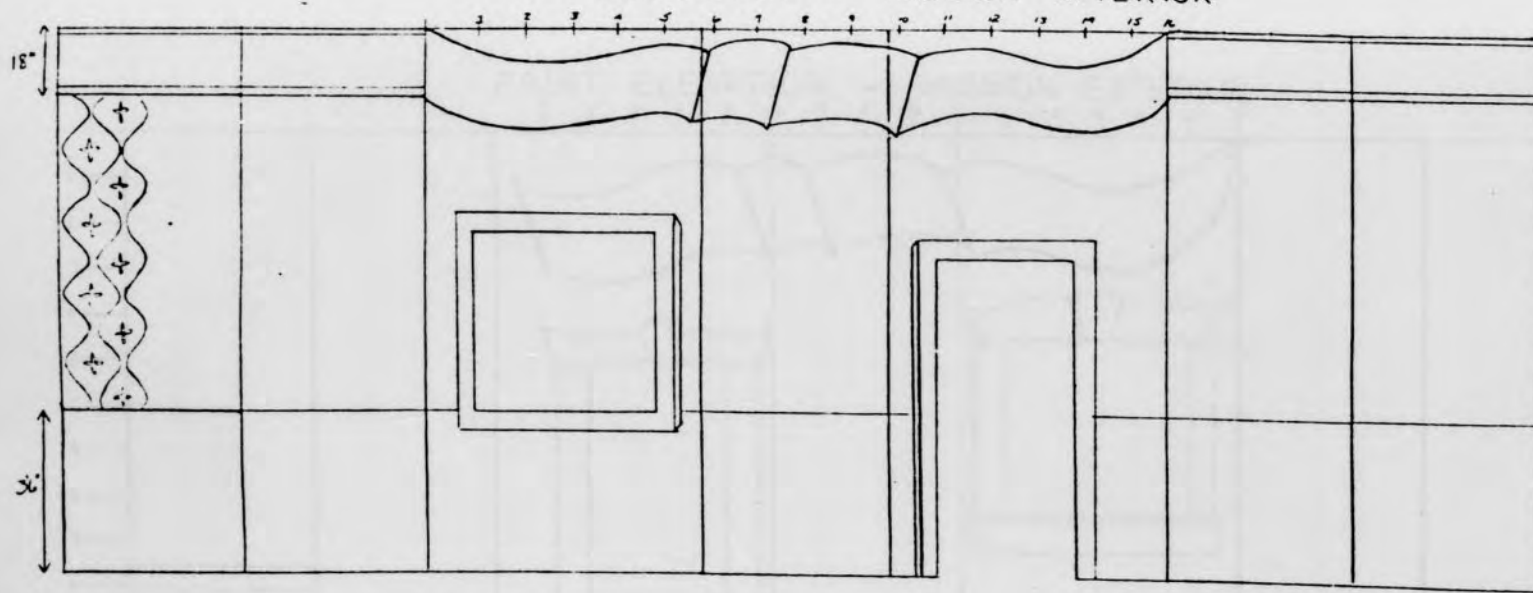
REAR ELEVATION



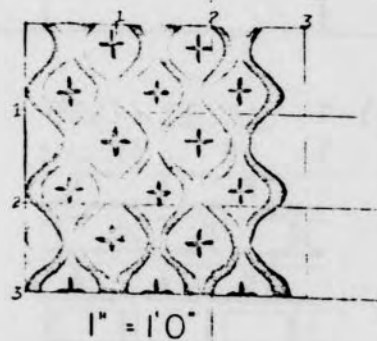
| |
|-------------------------------------|
| GUYS AND DOLLS |
| WORKING DRAWINGS - 3 |
| SCALE $\circ \frac{1}{2}'' = 1'0''$ |
| <i>Lynn C. Emmert</i> 6/74 |

Figure 16

PAINT ELEVATION - MISSION INTERIOR

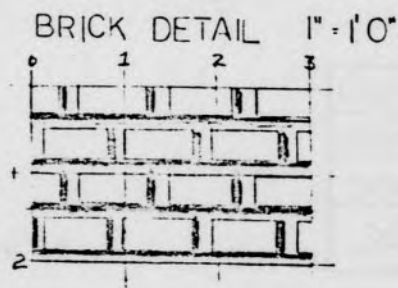
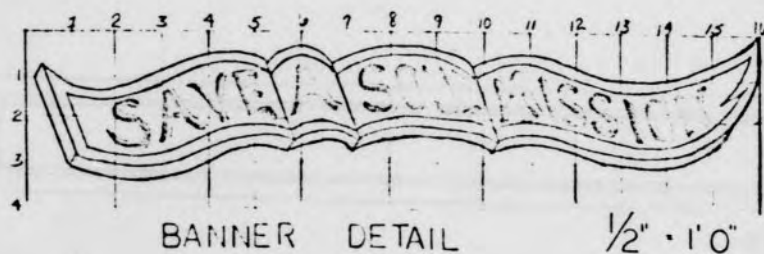
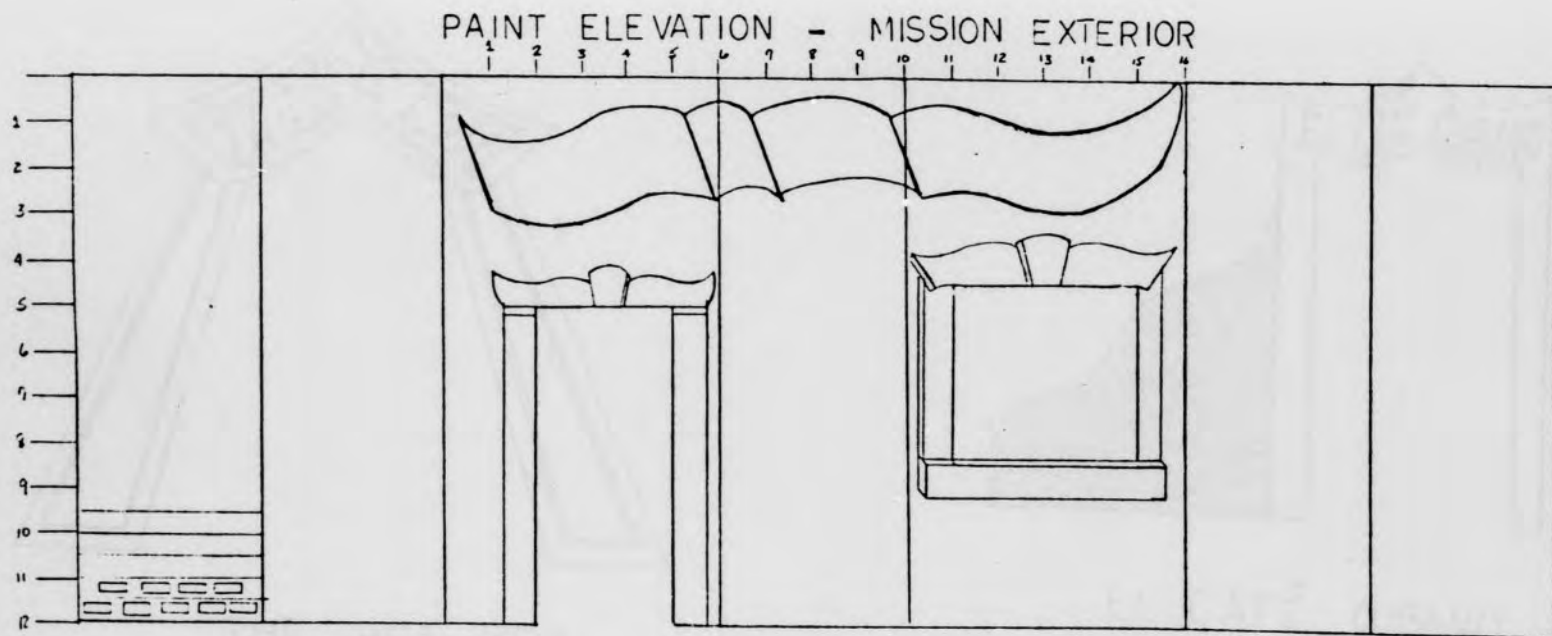


BANNER DETAIL $\frac{1}{2}'' \cdot 1'0''$



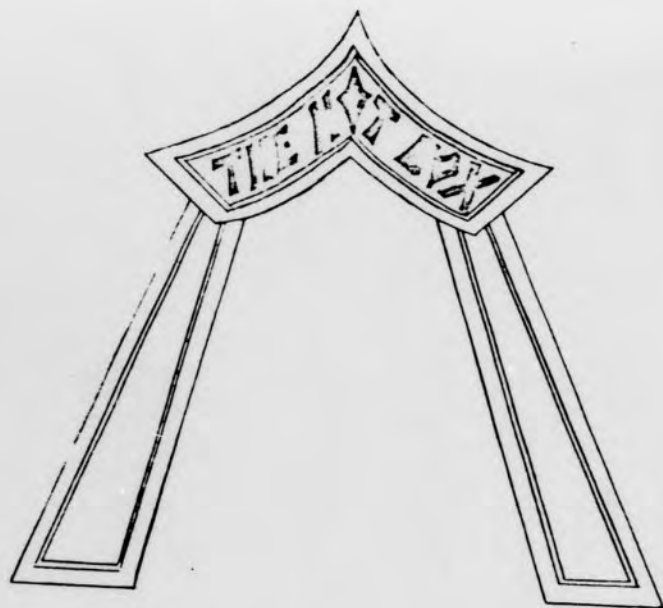
| |
|---------------------------------|
| GUYS AND DOLLS |
| PAINT ELEVATION - 1 |
| SCALE = $\frac{1}{2}'' = 1'0''$ |
| <i>Signa C. Ennis 6/74</i> |

Figure 17



| |
|--------------------------------------|
| GUYS AND DOLLS |
| PAINT ELEVATION - 2 |
| SCALE $\diamond \frac{1}{2}" = 1'0"$ |
| <i>Lynn C. Enment 6/74</i> |

Figure 18



THE HOT BOX



EL CAFÉ CUBANO

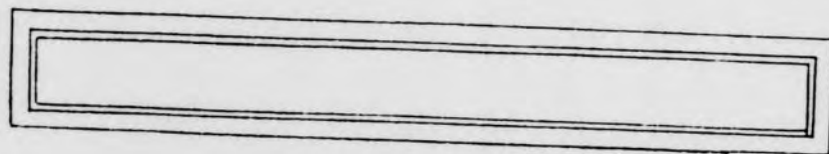


Figure 19

| |
|-------------------------------|
| GUYS AND DOLLS |
| PAINT ELEVATION - 3 |
| SCALE = $\frac{1}{2}" = 1'0"$ |
| Lynn C. Emmert 6/7A |

TABLE 1

SCENE SHIFT PLOT

Act I, Scene I

Street

Preset newstand down right
 Street drop in
 Preset mission interior behind
 street drop

Act I, Scene II

Mission
Interior

Strike newstand to stage right wings
 Fly out street drop
 Move desk and chair from platform to
 down right
 Set wastebasket right of desk
 Set chair

SCENE SHIFT PLOT

Act I, Scene III

Phone Booth

Fly in street drop
 Set phone on table precedent
 Place desk, two chairs, wastebasket
 on wagon
 Preset Hot Box arch and ground wave
 Preset three upstage tables
 Preset microphone stand upstage

Act I, Scene IV

Hot Box

Fly out street drop
 Set downstage tables
 Set chairs by tables

Act I, Scene V

Street

Strike downstage tables and chairs
 Fly in street drop
 Set newstand
 Strike tables and chairs off right
 Strike microphone stand off left
 Strike arch and ground wave off right
 Preset mission exterior behind street
 drop
 Preset street lamp behind drop
 Move trash can from platform to right
 of door

Act I, Scene VI

Mission
Interior

Strike newstand off right
 Fly out street drop

Act I, Scene VII

Street

Fly in street drop
 Set newstand
 Place trash can on platform
 Push wagon off left
 Strike street lamp off left

TABLE 1

SCENE SHIFT PLOT

| | |
|--------------------|---|
| Act I, Scene i | Preset newstand down right |
| <u>Street</u> | Street drop in |
| | Preset mission interior behind street drop |
| Act I, Scene ii | Strike newstand to stage right wings |
| <u>Mission</u> | Fly out street drop |
| <u>Interior</u> | Move desk and chair from platform to down right |
| | Set wastebasket right of desk |
| | Set chair stage left |
| Act I, Scene iii | Fly in street drop |
| <u>Phone Booth</u> | Set phone on false proscenium |
| | Place desk, two chairs, wastebasket on wagon |
| | Preset Hot Box arch and ground rows |
| | Preset three upstage tables |
| | Preset microphone stand upstage |
| Act I, Scene iv | Fly out street drop |
| <u>Hot Box</u> | Set downstage tables |
| | Set chairs by tables |
| Act I, Scene v | Strike downstage tables and chairs |
| <u>Street</u> | Fly in street drop |
| | Set newstand |
| | Strike tables and chairs off right |
| | Strike microphone stand off left |
| | Strike arch and ground rows off right |
| | Preset mission exterior behind street drop |
| | Preset street lamp behind drop |
| | Move trash can from platform to right of door |
| Act I, Scene vi | Strike newstand off right |
| <u>Mission</u> | Fly out street drop |
| <u>Exterior</u> | |
| Act I, Scene vii | Fly in street drop |
| <u>Street</u> | Set newstand |
| | Place trash can on platform |
| | Push wagon off left |
| | Strike street lamp off left |

TABLE 1--Continued

| | |
|-------------------|--|
| Act I, Scene viii | Fly out street drop |
| <u>Havana</u> | Strike newstand off right |
| <u>Interior</u> | Fly in scrim |
| | Set table, two chairs down right |
| | Set palm upstage of table |
| Act I, Scene ix | Set cafe doorway unit down left |
| <u>Havana</u> | Set bench down left |
| <u>Exterior</u> | Strike table, two chairs off right |
| | Strike palm off right |
| | Set mission exterior behind scrim |
| | Set street lamp behind scrim |
| | Set trash can right of door |
| Act I, Scene x | Strike cafe doorway off left |
| <u>Mission</u> | Strike bench off left |
| <u>Exterior</u> | |
| INTERMISSION | Strike trash can onto wagon |
| | Push mission exterior off left |
| | Strike street lamp off left |
| | Sweep stage |
| | Set Hot Box arch and ground rows |
| | Set five tables and six chairs |
| | Set microphone stand upstage |
| Act II, Scene i | Preset during intermission |
| <u>Hot Box</u> | |
| Act II, Scene ii | Strike two downstage tables and chairs |
| <u>Street</u> | Fly in scrim |
| | Set bench down right |
| | Strike upstage tables and chairs off right |
| | Strike arch and ground rows off right |
| | Strike microphone stand off left |
| Act II, Scene iii | Strike bench off right |
| <u>Sewer</u> | Fly in sewer drop |
| | Fly out scrim |
| Act II, Scene iv | Fly in street drop |
| <u>Street</u> | Set newstand stage right |
| | Fly out sewer drop |
| | Preset mission interior behind street drop |

TABLE 1--Continued

| | |
|--------------------|---|
| Act II, Scene v | Strike newstand off right |
| <u>Mission</u> | Fly out street drop |
| <u>Interior</u> | Move desk, two chairs and wastebasket down right |
| | Set four pews stage left |
| Act II, Scene vi | Move newspaper bundles beside newstand |
| <u>Street</u> | |
| After curtain call | Strike newspapers off right |
| | Strike newstand off right |
| | Fly out street drop |
| | Place mission furniture on interior wagon |
| | Push wagon off left |
| | Strike church pews to scene shop |
| | Strike Hot Box tables and chairs to scene shop |

TABLE 2
PROPERTIES PLOT

Act One

Billy club - off right, Policeman
Sightseeing map - off right, Texan
Watch and chain - off right, Texan
Camera - off right, Photographer
Apples in basket - off right, Old Woman
Racing forms - off right, Gamblers
Tin cup - off right, Beggar
Blind man's cane - off right, Beggar
Jump rope and boxing gloves - off right, Boxer
Drug - off left
Trumpet - off left, Agatha
Tambourine - off left, Sarah
Sign: "There is no peace unto the wicked." - Pro-
verbs 23:9 - off left, Martha
Small platform - off left, Martha
Paper money - off right, Gamblers
Newspapers on newstand
Belt box with card - off right, Adelaide
Desk articles on desk - mission interior
Large Bible on Bible stand
Tray with two coffee cups - off right, Agatha
Sky's marker on desk
Phone - off right, Nathan
Glasses, ashtrays - on tables in Hot Box
Coffee cup - off right, Waiter
Hat box from "Gaily's Wedding Shop" - off right,
Adelaide
Broom - off right, Waiter
Corrected mission sign - off left, Martha
Load of boxes, lighter, cigarette holder - off right,
Novie star
Twelve carnations - off right, Gamblers
Dice - off right, Harry the Horse
Gun and holster - off right, Big Jule
Food in bag - off left, Nicely-Nicely
Sign: "All Right Crusade Against the Devil" - off
left, Martha
Tray with six coconut shells - off right, Waiter
Breakaway beer bottle - off right, Waiter
Kitchen urnails on ribbon - off right, Adelaide

TABLE 2
PROPERTIES PLOT

Act One

Billy club - off right, Policeman
 Sightseeing map - off right, Texan
 Watch and chain - off right, Texan
 Camera - off right, Photographer
 Apples in basket - off right, Old Woman
 Racing forms - off right, Gamblers
 Tin cup - off right, Begger
 Blind man's cane - off right, Begger
 Jump rope and boxing gloves - off right, Boxer
 Drum - off left, Arvide
 Trumpet - off left, Agatha
 Tambourine - off left, Sarah
 Sign: "There is no peace unto the wicked." Pro-
 verbs 23:9 - off left, Martha
 Small platform - off left, Martha
 Paper money - off right, Gamblers
 Newspapers on newstand
 Belt box with card - off right, Adelaide
 Desk articles on desk - mission interior
 Large Bible on Bible stand
 Tray with two coffee cups - off right, Agatha
 Sky's marker on desk
 Phone - off right, Nathan
 Glasses, ashtrays - on tables in Hot Box
 Coffee cup - off right, Waiter
 Hat box from "Sally's Wedding Shop" - off right,
 Adelaide
 Broom - off right, Waiter
 Corrected mission sign - off left, Martha
 Load of boxes, lighter, cigarette holder - off right,
 Movie star
 Twelve carnations - off right, Gamblers
 Dice - off right, Harry the Horse
 Gun and holster - off right, Big Jule
 Food in bag - off left, Nicely-Nicely
 Sign: "All Night Crusade Against the Devil" - off
 left, Martha
 Tray with six coconut shells - off right, Waiter
 Breakaway beer bottle - off right, Waiter
 Kitchen utensils on ribbon - off right, Adelaide

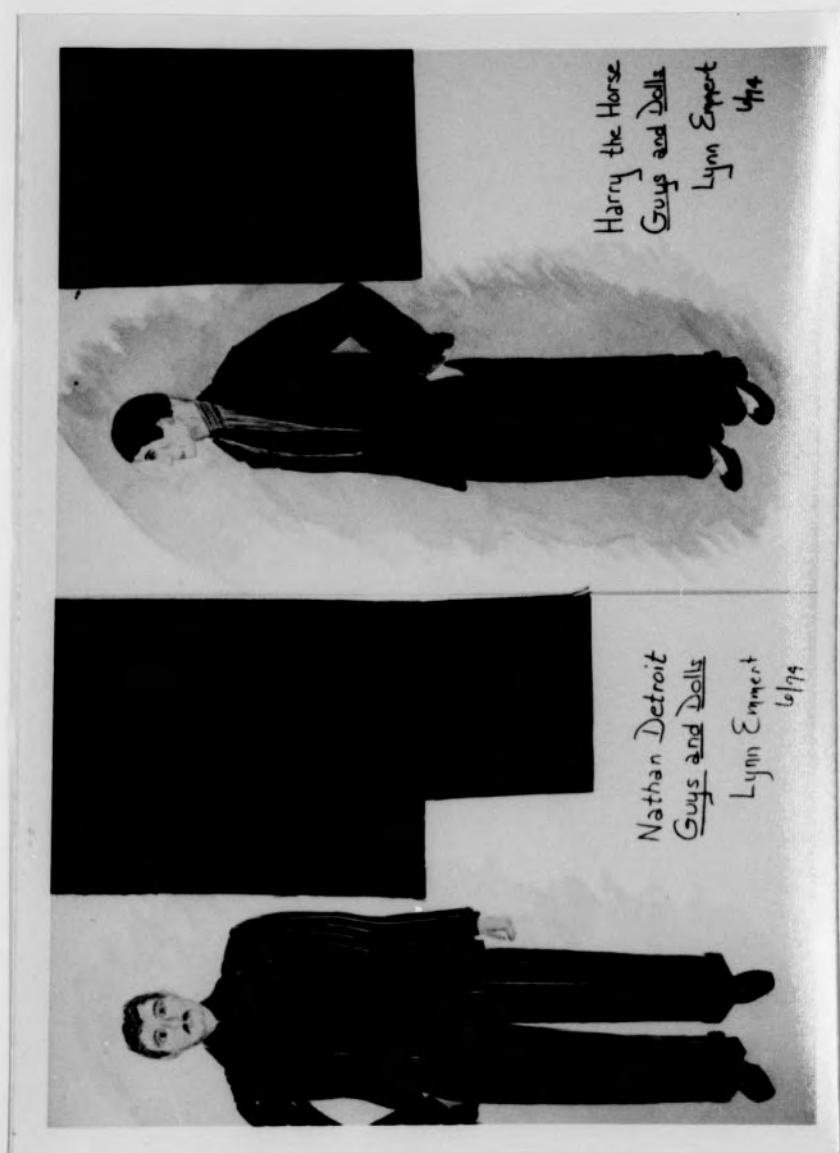
TABLE 2--Continued

Act Two

Cigarette holders - off right, Hot Box girls
Celery in a glass - downstage right table
Glasses and ashtrays on tables in Hot Box
One set blank dice - off right, Big Jule
Small pads and pencils - off right, Gamblers
Letter in envelope - off left, Adelaide
Hymnbooks - on Bible stand in interior
Cigar - off right, Big Jule
Suitcase - off left, Adelaide
Chicken feed - off right, Nathan
Small broom and dust pan - off left, Sky
Wedding bouquet - off right, Adelaide
Cymbals - off left, Arvide
Window shade: "Nathan Detroit's News Stand" -
on newstand

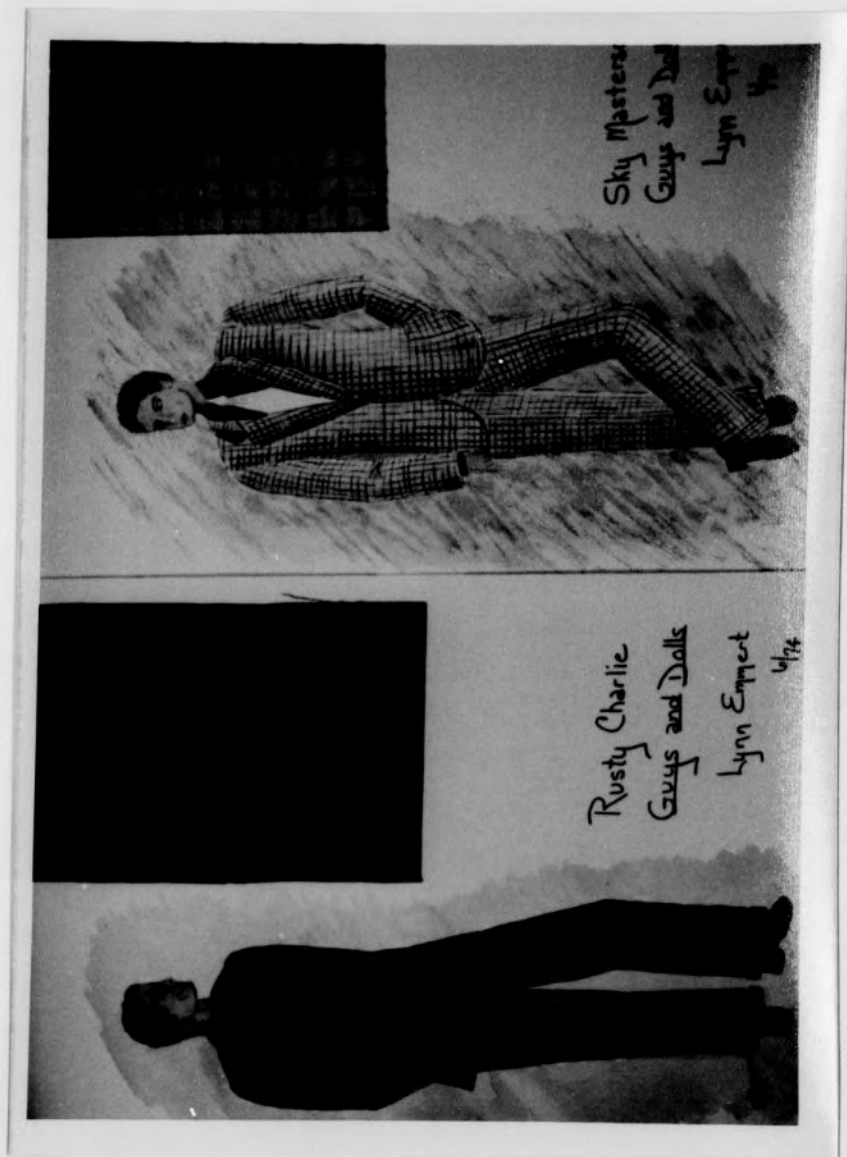
THE COSTUMES

COSTUME RENDERINGS



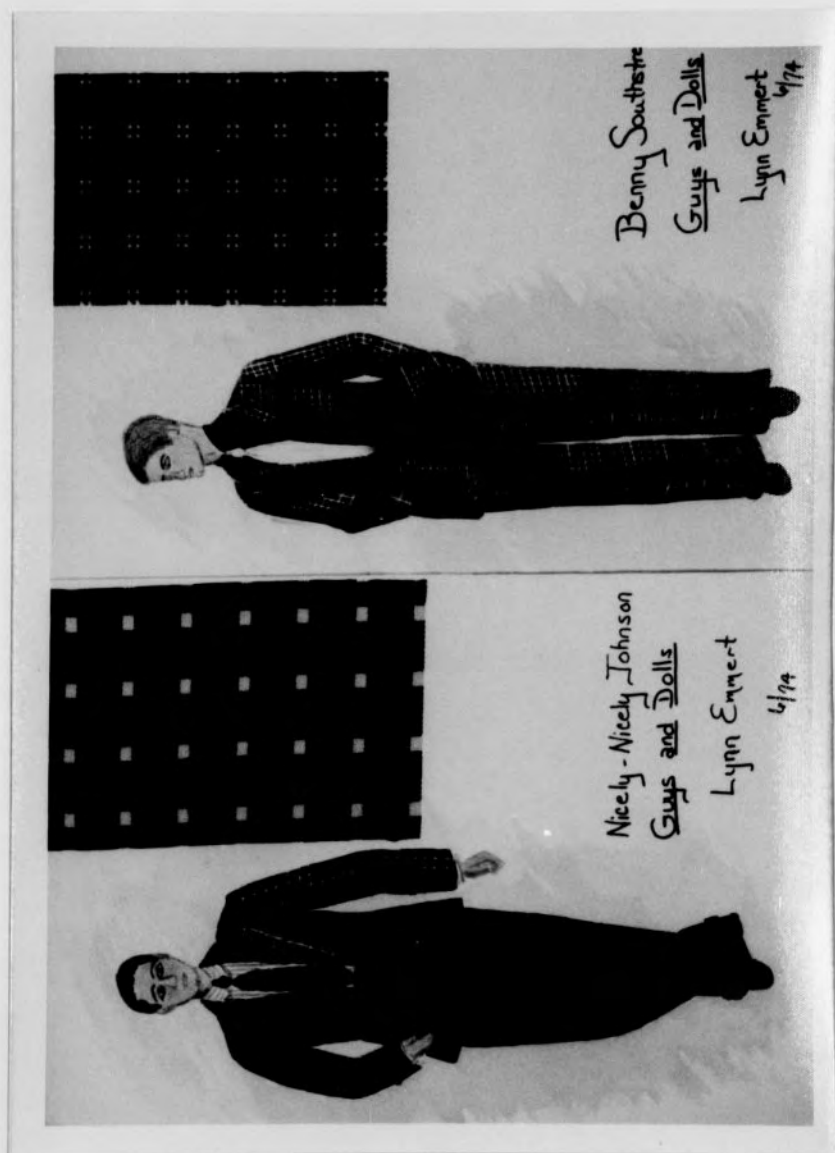
Costume Renderings

Figure 20



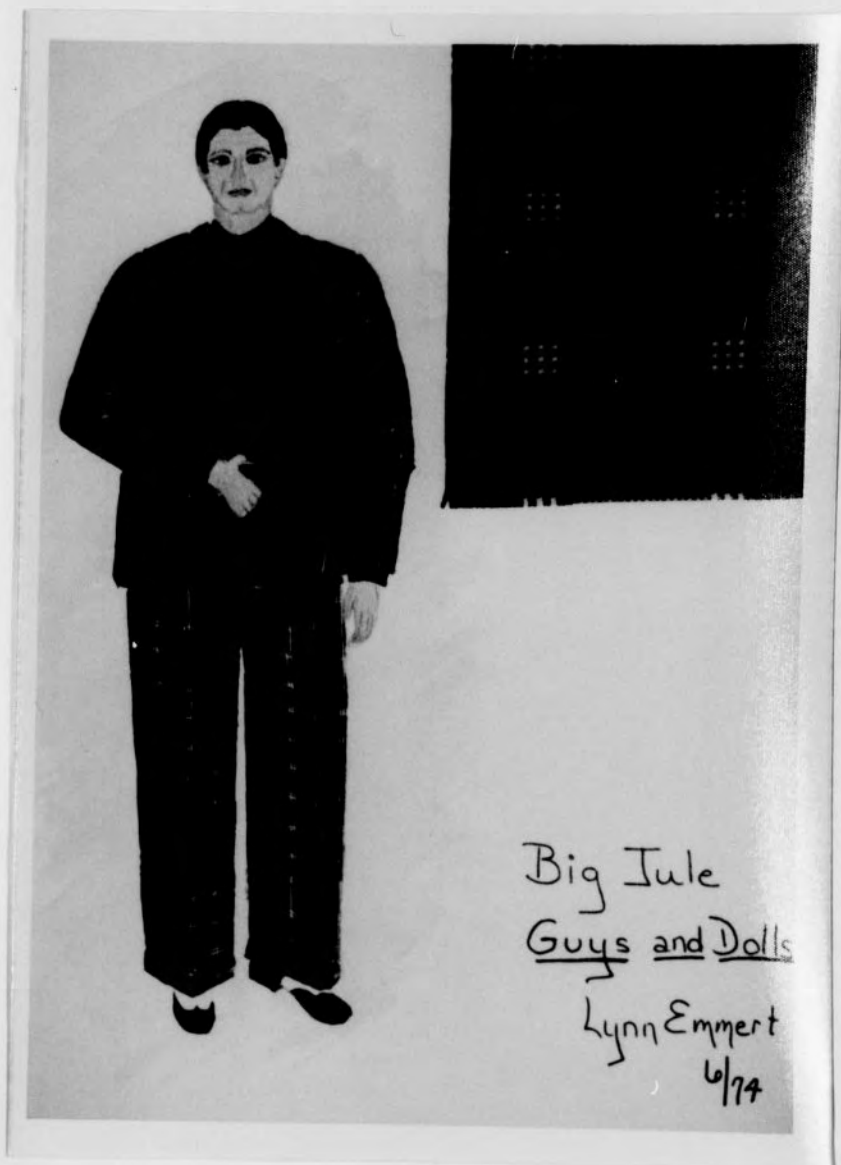
Costume Renderings

Figure 21



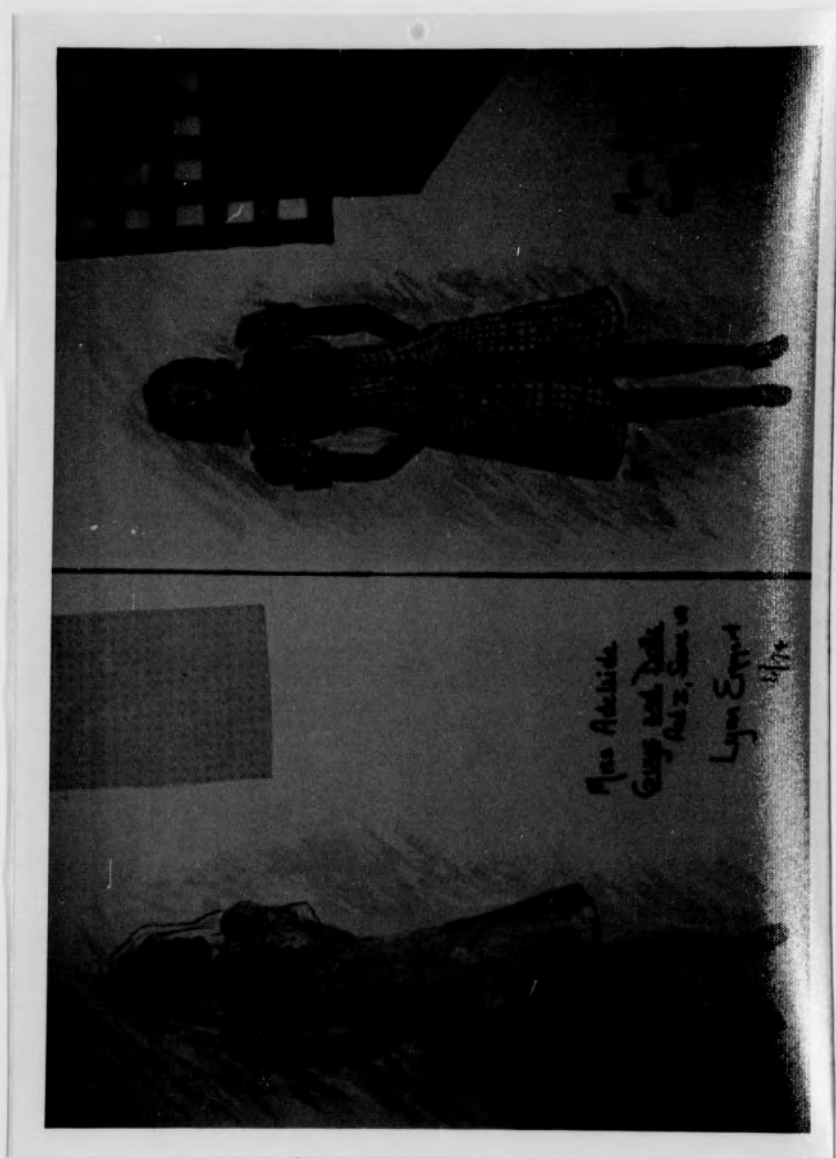
Costume Renderings

Figure 22



Costume Renderings

Figure 23



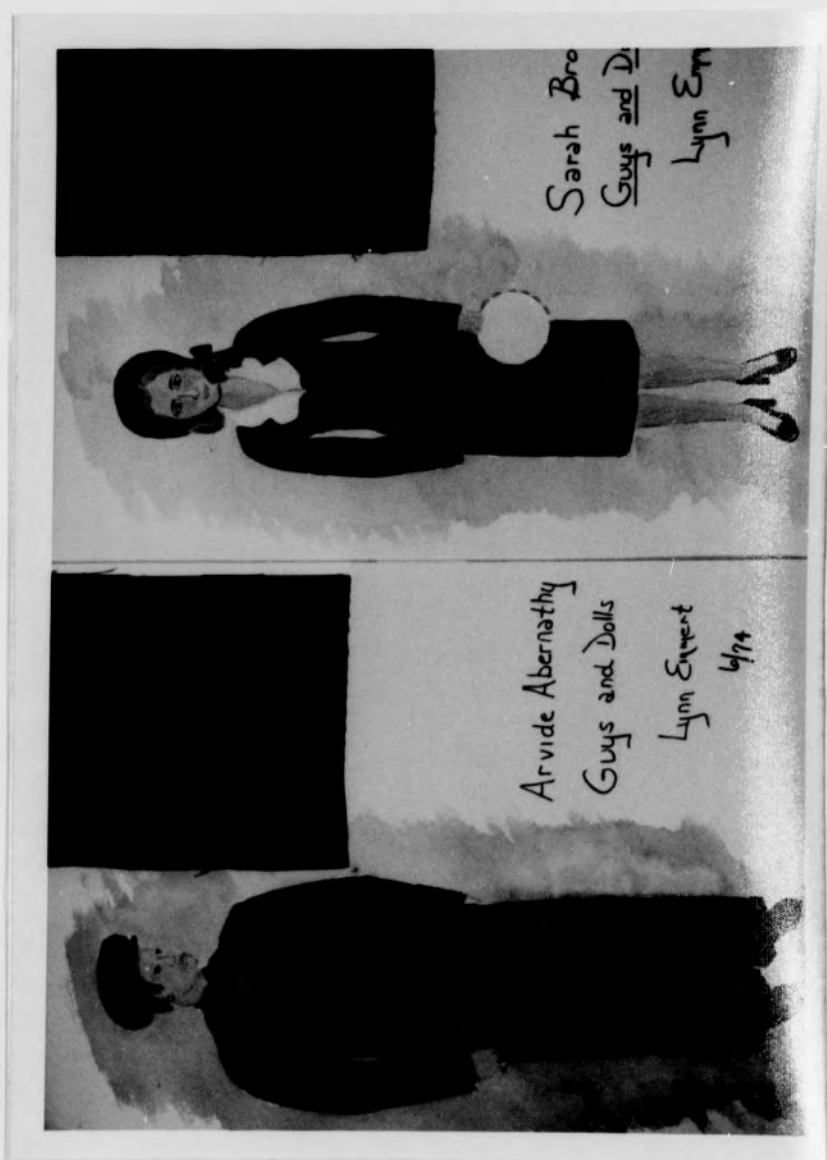
Costume Renderings

Figure 24



Costume Renderings

Figure 25



Costume Renderings

Figure 26

COSTUME PLOT

TABLE 3
COSTUME PLOT

| <u>Character</u> | <u>Actor</u> | <u>Costume</u> | <u>Act, Scene</u> |
|--|---|---|--------------------------------|
| Nathan Detroit | Glenn Jussen | Maroon pinstriped suit Maroon vest Navy blue shirt Light blue tie Charcoal hat Black shoes | All, except II, vi, and vii |
| | | Gray overalls | II, vi |
| | | Black tail coat White shirt Black tie Top hat Black shoes | II, vii |
| Sky Masterson | Paul Ames | Cream/black tattersall suit Black shirt White tie, suspenders White hat Black shoes | All, except II, vi, and vii |
| | | Pink bib apron over suit | II, vi |
| | | Blue suit with red trim Black shirt White tie, suspenders White hat Black shoes | II, vii |
| Sarah Brown | Pegi Dick | Blue suit with red trim White blouse Blue cape Blue shoes | All |
| Miss Adelaide | Mara Sage | Yellow seersucker suit Straw purse Black shoes | I, vii, and x II, iv |
| | | Yellow raincoat | I, i and II, vi |
| | | Cream satin dress Cream wedding veil Black shoes | II, vii |
| Miss Adelaide and The Hot Box Girls | Mara Sage Marsha Edwards Deidre Dias Susan Underwood | Pink satin corsets Black fishnet hose Black shoes Gingham ruffles and bows | I, iv |
| | | Black/white 2-piece dresses Fur stoles with pink lining Hats Pearls Long gloves Pink satin corsets Black fishnet hose and shoes | II, i |
| Nicely-Nicely Johnson | Lee Medinets | Brown/white tattersall suit Yellow/gray striped shirt Brown/orange tie Brown suspenders Brown hat and shoes | All |

Black Cat

Orange Squirrel

Black Cat Squirrel

Black Cat

Black Cat

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Black Cat

TABLE 3--Continued

| <u>Character</u> | <u>Actor</u> | <u>Costume</u> | <u>Act, Scene</u> |
|----------------------|----------------------------------|--|-------------------|
| Benny Southstreet | Philip Smith | Blue/white tattersall suit Blue shirt White tie, suspenders Black/white shoes Charcoal hat | All |
| Big Jule | Dale Metz | Black/white plaid suit Pink shirt Pink striped tie Red suspenders Black hat, shoes | All |
| Rusty Charlie | Jeff Silver | Purple suit Black/purple striped shirt Black tie Gray hat Black shoes | All |
| Harry the Horse | Michael Lilly | Green suit Green/white striped shirt Brown/green suspenders Brown tie Black hat, shoes | All |
| Lieutenant Brannigan | James Thorpe | Charcoal pinstriped suit White shirt Black tie, suspenders Black hat, shoes | All |
| Arvide Abernathy | Dan Spaugh | Blue suit with red trim Gray shirt Blue tie Black shoes | All |
| Angie the Ox | Curtis Holt | Black vest and pants Blue shirt Black tie, hat, shoes | All |
| Joey Biltmore | Bob Blue | Charcoal pants Black vest Orange shirt Orange/red tie Charcoal hat Black shoes | All |
| Liver Lips Louie | Steve Thrift | Brown pants and vest Cream shirt Brown/orange tie Brown hat, shoes | All |
| Society Max | Bill Brown | Black pants and vest Yellow shirt Red tie Black shoes, hat | All |
| General Cartwright | Elizabeth Drycz | Blue suit with red trim Blue hat Black shoes | All |
| Mission Band | Katina Vassiliou Doreen Heard | Blue suit with red trim | All |

TABLE 3--Continued

| <u>Character</u> | <u>Actor</u> | <u>Costume</u> | <u>Act, Scene</u> |
|------------------|------------------|--|-------------------|
| Cuban dancers | Wilson Barilleux | Black suit with red trim Black pants Black shoes | I, viii |
| | Curtis Holt | Purple satin shirt Black pants Black shoes | I, viii |
| | Marsha Edwards | Orange print halter Orange satin skirt Black fishnet hose Black shoes | I, viii |
| Cuban waiter | Steve Thrift | White shirt, apron Black pants Black shoes | I, viii |
| Hot Box waiter | Steve Thrift | Purple jacket White shirt Black bow tie Black pants Black shoes | I, iv and II, i |
| Drunk | Steve Thrift | Baggy overcoat Dirty white shirt Brown pants Crumpled hat | I, i and I, x |

THE LIGHTING

Chlorocephalus

Chlorocephalus

Chlorocephalus

Chlorocephalus

Chlorocephalus

Chlorocephalus

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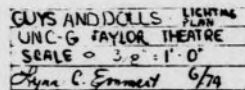
Chlorocephalus

Chlorocephalus

Chlorocephalus

LIGHT PLAN

BOTTOM 65, 66, 67, 68



INSTRUMENT SCHEDULE

TABLE 4
INSTRUMENT SCHEDULE

| <u>No.</u> | <u>Instrument Type</u> | <u>Wattage</u> | <u>Focus</u> | <u>Color</u> | <u>Function</u> | <u>Dimmer</u> | <u>Circuit</u> | <u>Remarks</u> |
|------------|------------------------|----------------|--------------|--------------|---------------------|---------------|----------------|-------------------------------------|
| 1 | 6" Ellipsoidal | 500 | Flood | 826 | Area 1-- Day | 1 | 40 | |
| 2 | 6" Ellipsoidal | 500 | Flood | 826 | Area 2-- Day | 2 | 42 | |
| 3 | 6" Ellipsoidal | 500 | Flood | 850 | Area 1-- Night | 1 | 44 | Not used |
| 4 | 6" Ellipsoidal | 500 | Flood | 850 | Area 2-- Night | 2 | 46 | Not used |
| 6 | 6" Ellipsoidal | 500 | Flood | 826 | Area 3-- Day | 3 | 30 | |
| 7 | 6" Ellipsoidal | 500 | Flood | 850 | Area 4-- Night | 4 | 32 | Not used |
| 8 | 6" Ellipsoidal | 500 | Flood | 850 | Area 3-- Night | 3 | 38 | Not used |
| 9 | 6" Ellipsoidal | 500 | Flood | 826 | Area 4-- Day | 4 | 26 | Refocused for Mission Special |
| 10 | 6" Ellipsoidal | 500 | Flood | 849 | Area 1-- General | 1 | 27 | |
| 10A | 6" Ellipsoidal | 500 | Flood | 826 | Area 2 | 22 | 36 | |

| | | | | | | | | |
|----|----------------|-----|-------|-----|--------------------------|----|-----|----------|
| 11 | 6" Ellipsoidal | 500 | Flood | 849 | Area 2-- General | 2 | 33 | |
| 12 | 6" Ellipsoidal | 500 | Flood | 849 | Area 3-- General | 3 | 43 | |
| 13 | 6" Ellipsoidal | 500 | Flood | 849 | Area 4-- General | 4 | 45 | Not used |
| 14 | 6" Fresnel | 500 | Flood | 826 | Area 5-- General | 5 | 100 | |
| 15 | Scoop | 500 | ----- | 549 | Street drop Day | 8 | 94 | |
| 16 | Scoop | 500 | ----- | 850 | Street and sewer drop | 10 | 92 | |
| 19 | 6" Fresnel | 500 | Flood | 826 | Area 6-- General | 6 | 82 | |
| 20 | Scoop | 500 | Flood | 549 | Street drop Day | 8 | 94 | |
| 22 | Scoop | 500 | Flood | 850 | Street and sewer drop | 10 | 92 | |
| 23 | 6" Fresnel | 500 | Flood | 849 | Area 5 General | 5 | 86 | |
| 24 | Scoop | 500 | ----- | 549 | Street drop Day | 8 | | Not used |
| 25 | Scoop | 500 | ----- | 850 | Street and sewer drop | 10 | 91 | Not used |

TABLE 4--Continued

| <u>No.</u> | <u>Instrument Type</u> | <u>Wattage</u> | <u>Focus</u> | <u>Color</u> | <u>Function</u> | <u>Dimmer</u> | <u>Circuit</u> | <u>Remarks</u> |
|------------|------------------------|----------------|--------------|--------------|------------------------|---------------|----------------|----------------|
| 26 | 6" Fresnel | 500 | Flood | 826 | Area 7-- General | 7 | 89 | |
| 27 | 6" Fresnel | 500 | Flood | 849 | Area 6-- General | 6 | 81 | |
| 28 | Scoop | 500 | ----- | 549 | Street drop Day | 9 | 95 | |
| 29 | Scoop | 500 | ----- | 850 | Street and sewer | 11 | 83 | |
| 30 | Scoop | 500 | ----- | 549 | Street Drop Day | 9 | 85 | |
| 32 | Scoop | 500 | ----- | 850 | Street and sewer | 11 | 83 | |
| 33 | 6" Fresnel | 500 | Flood | 849 | Area 7-- General | 7 | 87 | |
| 34 | 6" Fresnel | 500 | Flood | 834 | Area 1-- Back light | 21 | 70 | Not used |
| 35 | 4½" Leco | 500 | Spot | none | Phone Special | ----- | ----- | Not used |
| 36 | 6" Fresnel | 500 | Flood | 834 | Area 2-- Back light | 21 | 66 | Not used |

| | | | | | | | | |
|----|------------|-----|-------|---------------|------------------------|-------|-------|----------|
| 37 | 6" Fresnel | 500 | Flood | 834 | Area 3-- Back light | 21 | 74 | Not used |
| 39 | 6" Fresnel | 500 | Flood | 834 | Area 4 Back light | 21 | 79 | Not used |
| 41 | 4½" Leco | 500 | Spot | none | Sky Special | ----- | ----- | Not used |
| 42 | 6" Leco | 500 | Flood | Vari- able | Area 3-- Side light | 14 | 126 | Top |
| 43 | 6" Leco | 500 | Flood | Vari- able | Area 2-- Side light | 13 | 128 | Middle |
| 44 | 6" Leco | 500 | Flood | Vari- able | Area 1-- Side light | 12 | 130 | Bottom |
| 45 | 6" Leco | 500 | Flood | 526 | Area 1-- Side light | 14 | 129 | Top |
| 46 | 6" Leco | 500 | Flood | 526 | Area 2-- Side light | 13 | 131 | Middle |
| 47 | 6" Leco | 500 | Flood | 526 | Area 3-- Side light | 12 | 127 | Botton |
| 48 | 6" Leco | 500 | Flood | 548 | Area 7-- Side light | 17 | 134 | Top |
| 49 | 6" Leco | 500 | Flood | 548 | Area 6-- Side light | 16 | 136 | Middle |

TABLE 4--Continued

| <u>No.</u> | <u>Instrument Type</u> | <u>Wattage</u> | <u>Focus</u> | <u>Color</u> | <u>Function</u> | <u>Dimmer</u> | <u>Circuit</u> | <u>Remarks</u> |
|------------|------------------------|----------------|--------------|--------------|-------------------------|---------------|----------------|----------------|
| 50 | 6" Leco | 500 | Flood | 548 | Area 6-- Side light | 15 | 138 | Bottom |
| 51 | 6" Leco | 500 | Flood | 526 | Area 5 Side light | 17 | 155 | Top |
| 52 | 6" Leco | 500 | Flood | 526 | Area 6-- Side light | 16 | 157 | Middle |
| 53 | 6" Leco | 500 | Flood | 526 | Area 7-- Side light | 15 | 159 | Bottom |
| 54 | 6" Leco | 500 | Flood | 548 | Upstage-- Side light | 18 | 132 | |
| 55 | 8" Fresnel | 750 | Flood | 834 | Area 5-- Back light | 22 | 142 | Not used |
| 57 | 8" Fresnel | 750 | Flood | 834 | Area 6-- Back light | 22 | 144 | Not used |
| 60 | 8" Fresnel | 750 | Flood | 834 | Area 7-- Back light | 22 | 146 | Not used |
| 61 | 6" Leco | 500 | Flood | 526 | Upstage-- Side light | 18 | 153 | |
| 62 | Striplight | 2250 | ----- | Red | Cyc | 25 | 101 | |

| | | | | | | | | |
|----|-------------|------|-------|-------|-----|----|-----|----------|
| 63 | Striplight | 2250 | ----- | Amber | Cyc | | | Not used |
| 64 | Striplight | 2250 | ----- | Blue | Cyc | 26 | 103 | |
| 65 | Striplight | 2250 | ----- | Red | Cyc | 29 | 158 | |
| 66 | Striplight | 2250 | ----- | Amber | Cyc | | 156 | Not used |
| 67 | Striplight | 2250 | ----- | Blue | Cyc | 27 | 160 | |
| 68 | Striplight | 2250 | ----- | Blue | Cyc | 28 | 156 | |
| 69 | Cannon | 750 | Flood | | | 20 | 7 | |
| 70 | Cannon | 750 | Flood | | | 20 | 6 | |
| 71 | Cannon | 750 | Flood | | | 21 | 23 | |
| 72 | Cannon | 750 | Flood | | | 21 | 14 | |
| 73 | Street lamp | | ----- | | | 24 | 125 | |

TABLE 3
SWITCHBOARD SET-UP CHART

| Number | Function | Indicator | Control |
|--------|-------------------|-----------|---------|
| 1 | Area 1 | 10 | 10 |
| 2 | Area 2 | 11 | 11 |
| 3 | Area 3 | 12 | 12 |
| 4 | Mission Alarm | 13 | 13 |
| 5 | Area 4 | 14 | 14 |
| 6 | Area 5 | 15 | 15 |
| 7 | Area 6 | 16 | 16 |
| 8 | Area 7 | 17 | 17 |
| 9 | St. Amber Sump | 18 | 18 |
| 10 | St. Amber Sump | 19 | 19 |
| 11 | St. Blue Sump | 20 | 20 |
| 12 | St. Blue Sump | 21 | 21 |
| 13 | Area 1 Side Light | 22 | 22 |
| 14 | Area 2 Side Light | 23 | 23 |
| 15 | Out of Order | 24 | 24 |
| 16 | Area 3 Side Light | 25 | 25 |
| 17 | Area 4 Side Light | 26 | 26 |

TABLE 5
SWITCHBOARD SET-UP CHART

| <u>Dimmer</u> | <u>Function</u> | <u>Instrument</u> | <u>Circuit</u> |
|---------------|-------------------|-------------------|----------------|
| 1 | Area 1 | 1 10 | 40 27 |
| 2 | Area 2 | 2 11 | 42 33 |
| 3 | Area 3 | 6 12 | 30 43 |
| 4 | Mission Filler | 9 | 26 |
| 5 | Area 5 | 14 23 | 100 86 |
| 6 | Area 6 | 19 27 | 82 81 |
| 7 | Area 7 | 26 33 | 89 87 |
| 8 | SL Amber Scoops | 15 20 | 94 94 |
| 9 | SR Amber Scoops | 28 30 | 85 85 |
| 10 | SL Blue Scoops | 16 22 | 92 92 |
| 11 | SR Blue Scoops | 29 32 | 83 83 |
| 12 | Area 1 Side Light | 44 47 | 130 127 |
| 13 | Area 2 Side Light | 43 46 | 128 131 |
| 14 | Out of Order | | |
| 15 | Area 3 Side Light | 42 45 | 126 129 |
| 16 | Area 5 Side Light | 50 51 | 138 155 |

TABLE 5--Continued

| <u>Dimmer</u> | <u>Function</u> | <u>Instrument</u> | <u>Circuit</u> |
|---------------|----------------------------|-------------------|----------------|
| 17 | Area 6 Side Light | 49 52 | 136 157 |
| 18 | Area 7 Side Light | 48 53 | 134 159 |
| 19 | Hot Box Side Light | 54 61 | 132 153 |
| 20 | Center Cannons | 69 70 | 7 6 |
| 21 | Side Cannons | 71 72 | 23 14 |
| 22 | Mission Exterior Filler | 73 | 36 |
| 24 | Street Lamp | 74 | 125 |
| 25 | Red Strips--Top | 62 | 101 |
| 26 | Blue Strips--Top | 64 | 103 |
| 27 | Blue Strips--Bottom | 67 | 160 |
| 28 | Blue Strips--Bottom | 68 | 156 |
| 29 | Red Strips--Bottom | 65 | 158 |

LIGHT PLOT

TABLE 6
LIGHTING PLOT

| Script Page | Cue # | Cue Description | Dimmer | Level | Count | Remarks |
|----------------|-------|---|--|---------------------------------|-------------|-------------------------------------|
| | L | From stage manager | House Lights 1, 2, 3 Follow Spot | 5 6 10 | 5 5 3 | Curtain warmers On Pianist |
| | 2 | From stage manager | House Lights 1, 2, 3 Follow Spot | 0 0 0 | 5 5 5 | |
| | 3 | Curtain rising | 1, 2, 3 8, 9 12 13 15 20, 21 | 10 6 7 9 10 10 | 5 | Preset and use X Master |
| 7 | 4 | Actors near newstand "Fugue for Tinhorns" | Follow Spots | 10 | 5 | |
| 8 | 5 | End of song | Follow Spots | 0 | 5 | |
| 10 | 6 | Benny: "Greek's in Town!" "The Oldest Established" | Follow Spot #1 | 10 | 6 | |
| 12 | 7 | End of Song | Follow Spot #1 | 0 | 5 | |
| 15 | 8 | Sky: "Her! Cider!" | X Master | 0 | | Blackout |
| 16 | 9 | From stage manager | 1 2 3 4, 5 6 7, 8, 9 20, 21 | 7 8 7 7 9 7 7 | 5 | Preset and use Y Master |
| 18 | 10 | Sarah: "Don't Worry" Song: "I'll Know" | Follow Spots | 10 | 5 | |
| 20 | 11 | Sky: "I'll Drop in Again" | Y Master Follow Spot #2 | 0 0 | 15 5 | |
| 20 | 12 | End of "I'll Know" Reprise | Follow Spot #1 | 0 | 2 | |
| 21 | 13 | Cigarette visible | Follow Spot #2 | 10 | 3 | |
| 22 | 14 | Nathan: "You Too!" | Follow Spot #2 | 0 | 3 | |
| 23 | 15 | From stage manager | 1, 2, 3 5, 6, 7 12, 13, 15 25 26, 27, 28, 29 Follow Spot #1 | 6 6 10 6½ 9½ 10 | 5 | Preset and use X Master |
| 23 | 16 | Emcee: "Hot Box Farmerettes" | Follow Spot #2 | 10 | 3 | |
| 24 | 17 | Dancers exit | Follow Spots | 0 | 5 | |
| | | | 1 2, 3, 5, 6, 7 | 10 4 | 8 | Preset on Y mode Use Y Master |

TABLE 6--Continued

| <u>Script Page</u> | <u>Cue #</u> | <u>Cue Description</u> | <u>Dimmer</u> | <u>Level</u> | <u>Count</u> | <u>Remarks</u> |
|------------------------|--------------|--|---|------------------------------|----------------------|--|
| 24 | 17 | Dancers exit | 12 13, 14, 15, 16, 17, 18 25 26, 27, 28, 29 | 9 7 7 6½ 9½ | | |
| 26 | 18 | Nathan: "That's My Happy Girl" Song: "Adelaide's Lament" | Follow Spot #1 | 10 | 5 | |
| 27 | 19 | Sneeze | Follow Spot #1 Y Master | 0 0 | Blackout Blackout | |
| 28 | 20 | From stage manager | 1, 2, 3 8, 9 12 13, 15 20, 21 | 10 6 8 10 10 | 5 | Preset on X Mode Use X Master |
| 28 | 21 | Nicely: "That's His Weakness: Song: "Guys and Dolls" | Follow Spots | 10 | 5 | |
| 29 | 22 | End of Song | X Master Follow Spots | 0 0 | Blackout Blackout | |
| 30 | 23 | From stage manager | 1, 2, 3 5, 6, 7 8, 9 12, 13, 15 20 | 8 10 7 10 7 | 5 | Preset on Y Mode Use Y Master |
| 31 | 24 | Sky: "Hallelujah!" | Y Master | 0 | Blackout | |
| 32 | 25 | From stage manager | 1, 2, 3 8 9 10, 11 12, 13, 15 20, 21 | 8½ 4 7 10 6 | 5 | Preset on X Mode Use X Master |
| 34 | 26 | Nathan: "She Couldn't Have Gone!" | X Master | 0 | Blackout | |
| 36 | 27 | Dancer center stage | Follow Spot #1 1 13 15, 16, 17 18, 19 27, 28 29 | 10 6 6 7 10 5 | 3 5 | Pin spot then open Preset on Y Mode Use Y Master |
| 37 | 28 | End of dance | 1 Follow Spot #1 | 10 0 | 5 5 | |

TABLE 6--Continued

| Script Page | Cue # | Cue Description | Dimmer | Level | Count | Remarks |
|----------------|-------|--|----------------------------|---------|----------------------|---------------------|
| 38 | 29 | End of fight | Y Master | 0 | Blackout | |
| 39 | 30 | From stage manager | 10, 11 | 8½ | 5 | Preset on X Mode |
| | | | 12, 13, 15 | 4 | | Use X Master |
| | | | Follow Spot #2 | 8 | | |
| 39 | 31 | Sky's entrance | Follow Spot #1 | 10 | 3 | |
| 40 | 32 | Sarah: "Just Like a Missionary" | X Master | 0 | Blackout | |
| | | | Follow Spots | 0 | Blackout | |
| 41 | 33 | From stage manager | 1 | 6 | 5 | Preset on Y Mode |
| | | | 2 | 8 | | Use Y Master |
| | | | 3 | 9 | | |
| | | | 5 | 5½ | | |
| | | | 6 | 6½ | | |
| | | | 7 | 9 | | |
| | | | 10, 11 | 7 | | |
| | | | 22 | 10 | | |
| | | | 24 | 7 | | |
| 41 | 34 | Sky: "How Do You Like It?" Songs: "My Time of Day" "I've Never Been In Love Before" | Follow Spots Y Master | 10 | 5 | |
| 42 | 35 | End of song | Y Master | 10 | 5 | |
| | | | Follow Spots | 0 | 5 | |
| 43 | 36 | Sarah: "I'm a Mission Doll!" | Y Master | 0 | Blackout | |
| | 37 | Curtain | House Lights 1, 2, 3 | 10 6 | 10 5 | Curtain warmers |
| INTERMISSION | | | | | | |
| 54 | 50 | Sky: "More Than Dough" Song: "Luck Be A Lady" | Follow Spot #1 | 10 | 5 | |
| 55 | 51 | End of Song | Follow Spot #1 Y Master | 0 0 | Blackout Blackout | |
| 56 | 52 | From stage manager | 1, 2, 3 | 8 | 5 | Preset on X Mode |
| | | | 8 | 5 | | Use X Master |
| | | | 9 | 4½ | | |
| | | | 10, 11 | 8 | | |
| | | | 12, 13, 15 | | | |
| 57 | 53 | Nathan: "I Promise" Song: "Sue Me" | Follow Spots | 10 | 5 | |
| 58 | 54 | End of song | Follow Spots X Master | 0 0 | Blackout Blackout | |
| 59 | 55 | From stage manager | 1, 2, 3, 4 | 9 | 5 | Preset on Y Mode |
| | | | 5, 6, 7, 8, 9 | 9 | | Use Y Master |
| | | | 12, 13, 15 | 10 | | |
| | | | 20, 21 | 7 | | |

TABLE 6--Continued

| <u>Script Page</u> | <u>Cue #</u> | <u>Cue Description</u> | <u>Dimmer</u> | <u>Level</u> | <u>Count</u> | <u>Remarks</u> |
|------------------------|--------------|---|---|-------------------------|----------------------|-------------------------------------|
| 60 | 56 | General: "In Your Own Words" Song: "Sit Down, You're Rocking the Boat" | Follow Spot #1 | 10 | 5 | |
| 61 | 57 | "Thank the Lord" | Follow Spot #2 | 10 | 5 | |
| 62 | 58 | End of Song | Follow Spots | 0 | 8 | |
| 62 | 59 | End of first verse of "Follow the Fold" | Y Master | 0 | 5 | |
| 64 | 60 | From stage manager | 1, 2, 3 8 9 10, 11 12, 13, 15 | 5 4 3½ 6 10 | 5 | Preset on X Mode Use X Master |
| 64 | 61 | Girls' entrances | Follow Spots | 10 | 4 | |
| 64 | 62 | Girls sit on newspapers Song: "Marry the Man" | 2 | 9 | 4 | |
| 66 | 63 | End of song | Follow Spots X Master | 0 0 | Blackout Blackout | |
| 67 | 64 | From stage manager | 1, 2, 3 8, 9 12, 13, 15 20, 21 | 10 6 9 10 | 5 | Preset on Y Mode Use Y Master |
| 69 | 65 | End of Finale | Y Master | 0 | Blackout | |
| | 66 | Curtain rising | Y Master Follow Spots | 10 10 | 4 4 | |
| | 67 | End of Curtain Call | Y Master Follow Spots | 0 0 | 4 4 | |
| | 68 | | 1, 2, 3 House Lights | 6 10 | 5 10 | Curtain warmers |

CHAPTER III

CRITICAL EVALUATION

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The purpose of this chapter is to evaluate the production in terms of what was planned, what actually appeared, and what modifications had to take place during the preparation period. The designer also must analyze the finished product in terms of what changes would be made if the production were to be redesigned. Each area of design, the sets, the costumes, and the lights will be analyzed separately and the concluding section will deal with the visual impact of the production as a whole.

In an overall view, the designer was very pleased with the production. The colorful sets were an imaginative and effective background to the multi-colored costumed actors. Although the lighting was not praiseworthy in its own right, the scenes were brightly lit in theatrical colors. Thus, the designs created an imaginative and theatrical atmosphere for the production.

The greatest challenge in designing Guys and Dolls was the creation of seven sets which could be changed easily yet be stored in minimal space. Because Guys and

Dolls was a part of the summer repertory season, the storage space in the wings had to be shared. The downstage left wing space was filled by a fourteen-foot raked diamond platform used by the other play. This unit eliminated any big scenery storage and greatly crowded the downstage storage of furniture pieces and props. Knowing that this diamond rake would have to be stored there, this designer chose to use two drops, to build one wagon with a different location painted on each side, and to use small scenery pieces for the other scenes. Because of the problems in construction which will be explained later in this chapter, the final product consisted of two drops, two wagons, and numerous set pieces. Generally, the scene changes went very smoothly in production with noise being the greatest problem. Because there was a shortage of technical crew members, the actors did all the changes entirely by themselves, and this fact alone created many problems in the beginning as many were inexperienced.

The Sewer Scene

The sewer backdrop was the most satisfying scenic unit for the designer. It represented the location Nathan Detroit found for his floating crap game and the details of the setting were left purely to the designer's imagination. Using a drop seemed the most practical approach in terms of scene shifts and storage. Sky Masterson joins the

scene after the other gamblers, and, to make the drop appear more dimensional, one of the pipes painted on the drop had a scrim-covered hole through which he entered. This was never very effective though because the entering actor was often blocked from the audience view by other gamblers.

The sewer drop captured the theatrical style which the designer desired in all the scenes but never really achieved. The pipes painted on the drop were oversized and totally unrealistic in shape, angle, and, above all, color. The background was painted to represent a huge circular room with a domed ceiling and the colors graded from magenta to dark purple at the top. To help cut down the overall sense of size, it was painted to fade out to black in a huge semi-circle.

In reality, however, the shading of the background was too subtle to be noticed. The bands of different colors could be seen, but only if one looked closely, since the entire background was spattered in several colors. The colors of the pipes were bright and harmonious, projecting the whimsical atmosphere desired. The curved ladder leading to the top completed the fantasy approach. The painting was effective as the painted highlights and shadows of the pipes made them appear to have dimension and volume. They were, perhaps, too clean and contrasting with the background but the lighting helped solve this problem somewhat. The fading off into black could have been much more definite and thereby much more effective.

The Street

The street backdrop was less satisfactory than the sewer. Having never been totally satisfied with the design, the designer was also dissatisfied with the painted drop, which was intensified by the fact that the street drop was used in seven scenes. The basic idea of having a dull, dirty background color for the buildings broken by brightly colored signs and door trims worked fairly well but made the whole very busy. The perspective of the street receding and the buildings at that intersection appearing further away worked well and provided some depth to the flat drop. Generally, the perspective and shadowing on the larger objects, such as doorways, alcoves, window rails and large signs were painted well; unfortunately, some of the smaller details were sloppy. A variety in the styles of lettering was desired to give the effect of many different business establishments on one street. The designer believes that this variety of styles was effective; the difference in the quality of the lettering was not. Especially on the door of the drugstore and on the marquee of the movie theatre, the lettering looked very amateurish.

Platforms as sidewalks had been planned to create differences in levels and to further the effect of the street. For several reasons, these platforms were eliminated as soon as the drop was hung. The drop was first

hung about nine feet behind the proscenium in order to provide maximum space behind the drop for scenery changes. Because the false proscenium that was used attaches to the light bridge thereby eliminating almost three feet of stage depth, there was only seven feet between the proscenium and the drop. It was immediately obvious that the drop was located too far downstage and that the actors walking on the platform sidewalks would be only three feet from the drop, and neither they nor the painted detail on the drop would have been distinguishable.

By this time it was also apparent that there would be no scenery shift crew and, in the interest of quicker scene changes, the sidewalks were eliminated. The street drop was then rehung three feet further upstage which allowed some separation between the actors and the drop.

The telephone booth was another idea which did not materialize. Act one, scene three occurs in a phone booth and it was planned for Nathan to stand behind the phone booth painted on the drop. The windows had been cut out and covered with scrim and, with proper lighting, the actor should have appeared to be standing in the booth. However, the confusion and crowding of the scene change in progress during that scene needed to be hidden by a masking flat, and this forced the actor to stand too close to the drop to be effectively lighted. It was hoped that a lighting instrument on a pipestand could be walked out, but

the stand plus the phone and its stand, as well as the step for the actor to stand on was too much to be stored and manipulated in the crowded stage left wing space. Had there been more time, space, and people, the problem could have been solved more effectively; the solution taken for the production was to hang the phone on the false proscenium and to use a followspot to keep the light off the drop.

By moving the drop upstage and eliminating the side-walks, the director was given ample room for the crowd scenes. One limitation that the street drop created, though, was that of location of entrances. The designer now realizes the need for one or several of the doors on the drop to open to allow some actors to make entrances from other than the down left or down right wing.

Overall, the street drop served its purpose and set the necessary mood. The designer had carefully shaded the drop to be darker at the top and outer edges to help draw the attention toward center, but this toning was so subtle that it was virtually unnoticeable. As with the sewer drop, the entire area should have been sprayed down more since it looked distractingly clean. The bright colors did, however, help establish the theatrical mood. Problems affecting the lighting of this backdrop will be discussed in detail later in this chapter.

The Mission

The scenery for the interior and exterior of the Save-A-Soul Mission will be discussed together since they had many of the same problems. The original plan was to use double-covered flats surrounding a sixteen by four-foot wagon. Being relatively inexperienced in scenery construction and bracing, the designer took the technical advisor's advice and had two separate sets of flats constructed. Ten-foot stock flats were altered to the desired twelve-foot height. The flats were built so the interior would rest on the platform and the exterior flats would fit around the interior and be nailed to the bottom of the wagon. After many problems arose trying to fit the flats together, both with and without bracing pieces, and also trying to fly the units instead of using the wagon, the final solution was to use two independent wagons. With the street drop moved further upstage, the single wagon could no longer be revolved behind the drop without hitting the cyclorama, and, by using two wagons, the actors merely had to push them on and off laterally. Although this made the storage space stage left even more crowded, using two wagons was the most practical solution.

The mission interior appeared much too small and lightweight in relation to the total size of the acting area. The designer had planned to use a black traveler flush with the returns of the set to mask the empty upstage

space. This was not possible, however, since there was not a traveler available, and thus almost the entire depth of the stage was visible around the wagon. Due to lighting difficulties, much of this area was lighted and the huge open spaces made playing of the intimate scenes in the mission very difficult.

The wallpaper pattern and the painted banner read well from the audience, but, again, the spattering was too subtle. For an old mission, it was too clean and looked too much like a parlor. The designer now wishes the wallpaper had been painted to look like it was peeling and was discolored by water spots. Hanging some faded old pictures around would also have helped. The color of the set, though, was pleasing and warm and the painted banner was consistent with the theatricalism of the production. The furniture was suitably nondescript and mismatched. The pews used in the second act worked well and helped to fill downstage space.

The exterior of the mission was also dwarfed by the open acting area, but this situation was more acceptable since the scene represented the out-of-doors. The painting of this set was never quite finished to the designer's satisfaction. Much more could have been done with the brick treatment to make the building look old and run down. There was one area of shifted bricks painted on, but it was so small that it was unnoticeable. Much more spattering

was needed to make the building look old and dirty, and a more definite darkening at the top and sides was needed. Painted stonework around the door and window would also have helped to give the effect of an old building.

The banner painted across the top was well painted and truly looked dimensional, but it was rather bright in relation to the rest of the building. It was also the only theatricalistic detail on an otherwise fairly realistic set.

The Hot Box

The scenery for The Hot Box was minimal but worked well because of the lighting. The archway was brightly painted and the words "The Hot Box" were easy to read. The black iron chairs and the white table cloths on the round tables established a rather higher class atmosphere than was required but did not detract. One real disappointment pertaining to the set was the lack of a projection on the cyclorama for, though strip lights provided a necessary cyclorama color, projected detail was missed.

Havana

The interior scene in El Cafe Cubano required little space and much atmosphere. Having the cast dance behind a scrim gave the effect of a much larger nightclub and a festive air was created by the use of colored side and strip lights. In front of the scrim, the table, chairs, and potted palm established the fact that Sky and Sarah were in

a restaurant, although nothing other than the potted palm indicated it was in Havana.

The exterior of the Cafe was moved far downstage left in order to store the scenery on the side stage behind the curtain. The only scenery used was a doorway with a cut-away wall and a bench. The scenic unit was most unsatisfactory since it was redesigned at the last minute, built and painted quickly and looked like it had been thrown together. The cane pattern of the wall did not look like cane, but rather like many hash marks.

Style

Although theatricalism was the desired style, there was a slight discrepancy in the styles of the individual sets. A more positively theatrical approach was needed to unify all the scenery. The sewer backdrop, with its fantasy pipes, tanks, and ladder painted in whimsical colors came closest to the style desired for the entire production. Stylistically, The Hot Box scenery would have been more consistent with the sewer if a projection had been used. The street backdrop and both the interior and exterior of the mission were much more realistic than desired. During the design period, many ideas for more theatricalistic sets were tried, but the designer found them unsatisfying. A more theatrical approach was needed, however.

Given the chance to redesign this same musical, certain changes in the design would take place. The street backdrop would have much more of the flair of the sewer, perhaps with more curved lines and unrealistic shapes and colors. There would be entrances through the drop and the phone booth would be workable. There would be holes cut in the drop where the lights of the signs are painted and lighting instruments behind the drop would provide enough light to make it look like the signs were lit. Perhaps some lights would flash at different times and tempos, if such were not too distracting to the action on stage. The missions would also be more theatricalistically designed, perhaps by having the top of the flats follow the curves of the banner. The exterior would have a masking unit painted to look like other buildings along the street. The Havana scenes would also have additional painted wings or drops of some kind to more clearly locate the scene in Cuba.

Another change would be to have a more theatricalistic false proscenium related directly to the musical. Because the false proscenium was used for both productions, and because there was no time to paint another proscenium, a plain black velour unit was used which attached to the light bridge. It served the purpose of decreasing the stage width but added nothing scenically to the production.

The Costumes

The costumes for Guys and Dolls were very successful in both their design and construction. The designer decided that using 1950s clothes from the costume stock would break the theatricality achieved through the sets and the lights. The idea, therefore, was to construct costumes which retained certain identifiable characteristics of 1948-50 but to use theatrical fabrics in bright colors. The designer was very lucky to find fabric heavy enough to make the men's suits, yet inexpensive enough to fit within the budget.

Nathan Detroit's costume was one of the most pleasing of the production. It seemed to fit both the actor and the character so well that one was no longer aware of it. The bold white pin stripes on the maroon background gave it a certain business like yet theatrical air. The dark blue shirt and light blue tie gave the suggestion of the traditional gambler's black shirt and white tie. His dark small-brimmed hat fit well and the actor used it to his advantage.

The other outstanding costume was that of Sky Masterson, the flashy gambler from Nevada. The cream linen suit with small black windowpane checks and the white hat indicated immediately that he was the romantic lead. The hat was not of the period at all, having much too wide a brim, but suited Sky since it looked rather tropical. His black shirt, white tie, and white suspenders provided

contrast with the cream suit making him very smartly dressed. When Sky appeared in the mission uniform in the last scene, he retained his black shirt and white hat, showing that he had not changed completely.

Benny Southstreet and Nicely-Nicely Johnson had perhaps the most theatrical costumes and these worked especially well in the musical number "Guys and Dolls." Benny was played very dumb, doing whatever Nathan said but unable to think for himself. His shirt was never tucked in and his tie was never straight, befitting his lack of attention to his clothes. The bright blue and white double windowpane check was suitably busy for him. The originally planned white shirt and dark tie looked too businesslike for Benny, so he was given a blue shirt, white tie, and white suspenders which carried out the gambler image.

Nicely-Nicely Johnson wore a brown suit with bold white windowpane checks. The designer was afraid at first that this design would overpower the short actor, but it fit his busy character well. He could have used more pockets for his food, but these were never added. His yellow and gray patterned shirt, patterned brown suspenders and orange and brown tie completed the busy nature of his costume.

Big Jule was a delight to view. The actor was quite large and the huge black and white plaid emphasized his

size. He wore a bright pink shirt with a pink and purple tie and wide striped suspenders, all of which established him as being different from the others, as did his black and white spectator shoes, black hat and cigar.

The suits for Rusty Charlie and Harry the Horse were made of solid bright colored fabric. Rusty Charlie wore a purple suit with a purple and black striped shirt, dark tie, and gray hat. Harry the Horse was dressed in a dark green suit accented by a green and white striped shirt and a green and orange patterned tie. These solid colored suits served as contrast to the bolder, brighter ones of the main characters but added color and distinguished the two from the lesser gamblers.

The basic Hot Box costumes of pink satin corsets, black fishnet hose, and black shoes added bright touches to The Hot Box scenes. The "Farmerette" costumes were a disappointment, though, for they created no "farm" atmosphere at all. To avoid making four extra costumes for the song, bright pink and yellow gingham ruffles and shoulder straps were added to the corsets. The costumes were cute but added nothing to the impact of the song. If the musical were to be redone, complete "Farmerette" costumes would be built.

The costumes for the "Take Back Your Mink" number were much more successful, consisting of softly draped

skirts with side front closings and short-sleeved draped blouses, also with side closings. The chorus costumes were of shiny white fabric with tiny black polka dots and were trimmed in black. The dresses were accented by white hats, long white gloves, and black minks lined with hot pink satin. Adelaide wore the same costume but in reverse colors: black dress with white polka dots and white trim, black hat, black gloves, and an oversized white mink also lined with hot pink satin. During the dance, they threw their minks, pearls, hats, blouses, and skirts to the nightclub customers and remained dressed in their corsets and gloves.

Adelaide's costume for the street scenes characterized her well. The two-piece suit was cut with narrow shoulders, puffed sleeves, wide lapels, and a fitted waist which greatly flattered the figure of the actress. The curved lapels and the pointed cuff trim on the sleeves were shiny yellow fabric, a gaudy accent to the yellow and white checked seersucker suit, as were the rhinestone buttons.

The costumes for the mission band were quite acceptable. Although they were all different, they served as uniforms and identified the characters who wore them as members of the mission. Since the costumes were all blue, one hardly noticed the difference in styles.

The most important changes to the costumes that the designer would make are the accessories. Few of the small

touches desired were ever completed due to time and money restrictions. There should have been more jewelry, seamed stockings, gloves and, especially hats in all the street scenes. Fabric flowers were planned as decoration on The Hot Box hats, but were never made. Gaudy tie-tacks would have been appropriate for the gamblers, along with fancy watches and chains. All these are small details, but they would have added a finished look to the costumes.

The Lighting

The lighting was adequate but far from exciting and did not equal the quality of the scenery nor the costumes. The other production of the repertory season employed a series of platforms from three to six-feet high and a fourteen-foot raked diamond platform. It was decided that since this set required more specifically controlled lighting, instruments for that play would be hung and focused first and that Guys and Dolls would use these instruments plus extras for fillers. Unfortunately, the light plan for the other play was not completed until two days before the opening of Guys and Dolls, and this allowed neither much time nor cable and circuits to make the necessary adjustments. The original light plan for Guys and Dolls involved the use of fifty-eight instruments; the production was actually lit with forty-three. This situation, plus the fact that all of the upstage area light was focused

unusually high off the floor for the other play created many problems.

The designer had divided the stage into four downstage areas and three upstage areas. When the false proscenium was put into place, it was evident that three areas downstage could be used, thus freeing more instruments and making the lighting more compatible with the other light plan. The McCandless system was used, with flesh pink from stage right and pale blue from stage left. The four instruments which were to be gelled in medium blue for the night scenes had to be assigned for use in the other production and so the flesh pink and pale blue gels were used for all front light.

The next group of instruments which was eliminated was the backlight planned for The Hot Box, sewer, and Havana scenes. These instruments were focused for the six-foot platforms of the other play and were ineffective for use as they were. Because of the extreme height at which the pipe had to be trimmed, it was too dangerous and difficult to refocus and re-gel for each performance.

Another idea which could not materialize was that of constantly re-gelling the side lights for maximum flexibility of color. The down-left wing space was so crowded and further filled by the sound booth, that the ladder needed for gel changes almost blocked the entrance completely. Therefore, the gels were changed in the instruments

hung on the down right tree only. The purple originally planned for The Hot Box side light was used for all scenes in the down left instruments.

The lighting of the daytime street scenes presented few problems. The area lights were brought up to full intensity and the amber side lights created a sun effect. The amber scoops which lit the street drop were too close to it and needed to be focused more toward the bottom and center of the drop.

The night scenes were less satisfactory. Because the second blue front light for each area had to be eliminated, the flesh pink had to be used. If the lights were dim enough to represent night, it was too dark to see, yet increasing the visibility destroyed all the mood. The dark blue side light was barely discernible. It was planned to cut holes where the lights were painted on the drop and to have instruments shine through from behind, as if the signs were really lit. Due to a shortage of instruments, circuits, and cable, and time especially, this was never carried through. Projecting light from an instrument in the projection booth might have worked but was never tried.

The lighting for both the mission scenes covered much too broad an area. Both mission wagons were fairly far upstage so that the street drop could cover the scene shifts. Using just the upstage area lights created too many dark spots since these instruments were focused for

the other production. Therefore, the scoops were used to fill in and, since scoops cannot be controlled, the light flooded the stage. To create more mood for the intimate scenes, the intensity of area light was reduced and two follow-spots were used.

The lighting for The Hot Box scene was pleasing but would have been more so had there been a projection. The red and purple side light worked well, and even though there was no back light, a theatricalistic mood was created. The attempt to use a projector hung center stage from the light bridge resulted in a much too small image on the cyclorama. A projector on the floor on either side could probably have been effectively used, but with the confusion of the scene changes, it was thought best not to place them so. The appearance of the magenta cyclorama was acceptable but the scene would have been much more interesting with a projection.

An interesting effect was created for the Havana cafe scene. Light from the strip lights and from the side lights made the actors dancing behind a scrim visible but not recognizable, which gave the illusion of a much larger room. A different color should have been selected for the cyclorama for the color used was almost identical to that used in The Hot Box, and a more contrasting atmosphere was needed.

The sewer scene lighting was interesting but was not what had been planned. The designer had hoped to be able to use only side light and back light for the crapshooters' dance, to create interesting shadows and colors. With the elimination of the back light, more front light had to be used which reduced the dimensionality of the scene. Furthermore, the scoops lighting the drops should have been focused more toward center to draw attention there.

The designer intended to use the follow-spot only in The Hot Box scene and to use changes in intensity of the area light during the musical numbers. It was apparent early in the technical rehearsals, however, that there was not enough light in some scenes and not enough focus of light in others. By using two follow-spots for the intimate scenes, the surrounding area light could be decreased and the stage did not appear to be so large. A blue gel was used for nighttime, amber for daytime, and pink for The Hot Box and sewer scenes.

If the production were to be redesigned, the designer would first insist on seeing the light plan for the other play before either had been finalized. The plan for Guys and Dolls was finished before construction began but compromises between the two shows were never worked out since the other light plan was finished too late. Because the other production was technically much more difficult, much

more time had to be spent on it, which greatly cut the time for refocusing and experimenting for Guys and Dolls. Also, the light crew of two could only be expected to do so much. While the basic approach taken worked well, the fine points of execution did not.

Summary

In conclusion, Guys and Dolls was a successful execution of generally workable designs. Reflection about the production has revealed several major artistic decisions and many technical production methods which, had they been different, would have greatly improved the production. Since the designer is primarily interested in costume design, the idea of designing and executing seven sets and the accompanying lights was frightening from the start. She wishes now that she had had more confidence in her own technical knowledge and therefore been less dependent on the technical director who knew much less than he first indicated. Many assignments took two and three times the time necessary because they were first approached in the wrong way. Since there was a crew of only five full-time people, time lost due to mistakes was critical. Because of the small size of the crew, though, everyone gained experience in all areas instead of just one. The designer, however, gained the most from this production and her increase in technical theatre knowledge is immeasurable.

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